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FIRST YEAR HARMONY

COMPLETE.

by

WILLIAM LOVELOCK, D.Mus. (Lond.)

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**SUPPLEMENTARY
EXERCISES**
FOR
FIRST YEAR HARMONY
BY
WILLIAM LOVELOCK
D Mus. (Lond.)

This work has been written in response to many requests for further material for use in connection with First Year Harmony. Additional exercises have been provided to most of the chapters, and have been carefully adapted to fit in with those in the original work.

UNIVERSITY OF TORONTO



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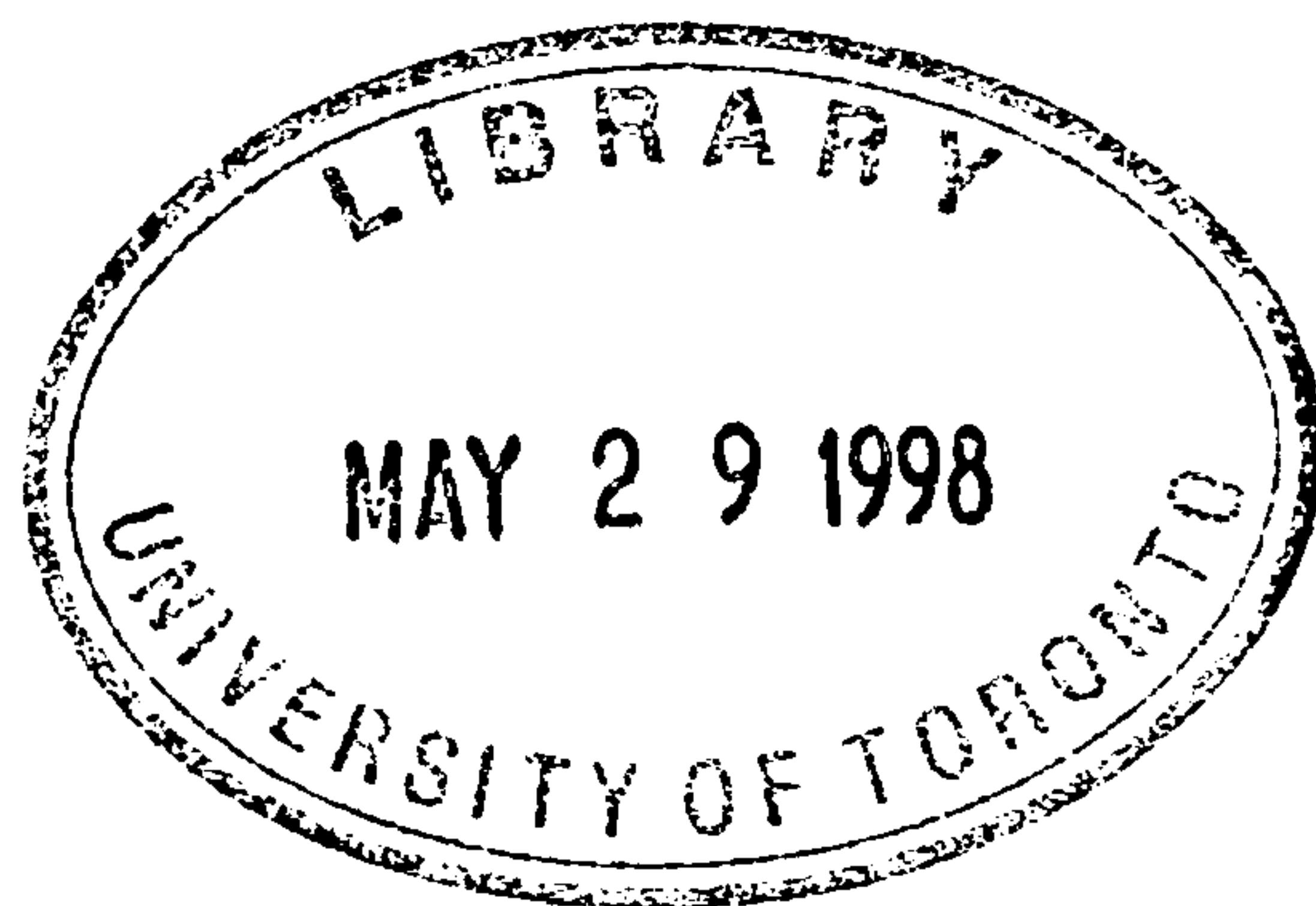
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FOREWORD.

In writing this book my aim has been not only to show the student how to manage and use the various possibilities, but also *when* to introduce them — a point which is obviously of prime importance. One so often encounters students who can talk glibly about the “treatment” of all kinds of chords, but who seem not to have the slightest idea of when to use them, or how to know when their use is implied in a given part. While the harmonisation of a melody or a bass is to a great extent dependent on the musical sensibility of the student, it has to be realised that certain melodic progressions imply, normally, certain definite harmonies, and these implications I have tried to make clear. Elementary work, at least, is largely compounded of commonplaces, and my object has been as far as possible to show how the underlying commonplace may be “spotted.”

An appendix on Figured Bass, for the benefit of those who use it in teaching, is published separately. It provides instruction and exercises on each chapter.

The chapters and material have been arranged not only to provide a good grounding, but also to cover what is generally needed in the more elementary Harmony examinations, such as the paper work of the A.T.C.L., A.R.C.M., and L.R.A.M., and the whole book is based on my own practical experience in the teaching of Harmony. An attempt has also been made to show how exercises can be made reasonably interesting and flowing, by the early introduction of the unessential, and in particular Suspensions, which are often left to a later stage on account of their supposed difficulty. Actually they are easy enough to manage if dealt with on the lines indicated.

The treatment of certain matters has been deliberately restricted and limited for the sake of clarity and simplicity; Modulation, for example, has been dealt with only in an elementary manner. The student is recommended to follow this book by my “Hints for Paper Work Candidates” (Hammond & Co. which will serve for general revision. Ample supplementary exercises are to be found in my “108 Exercises in Harmonisation” (Hammond & Co.,)

W. LOVELOCK.

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CHAPTER 1.

PRELIMINARY.

1. It is taken for granted that the student, before commencing the study of Harmony, has a thorough knowledge of "Rudiments"; otherwise misunderstanding and confusion inevitably arise. In particular, Intervals must be properly understood.

2. No real progress is possible unless the faculty of mental hearing is properly cultivated. A complete discussion of this matter is obviously beyond the scope of the present book, and one can do little more than to stress its extreme importance. Every example, whether a single chord or a complete progression, should be played many times consecutively at the piano, and the student should endeavour to memorise at least its general sound-effect, so that when he sees any given chord-progression on paper he may be able to realise mentally its actual sound.

3. It is also desirable that all the examples, which are given generally in C major for the sake of simplicity, should be written out *and played* in various keys, so that the student may be able to recognise them in keys other than C.

4. But the effectiveness of these procedures is entirely dependent on a properly arranged course of instruction in mental hearing, which can only be left in the hands of the teacher.

5. It must be firmly impressed on the student that what follows is to be *studied*, not merely read. This may seem a trite observation, but experience shows that all too many students appear to think that a more or less casual reading over of the text is sufficient to enable them to achieve real understanding, and the ability to work exercises correctly. It should be clearly realised that every sentence, throughout the whole book, is of importance, and its meaning and implications must be properly understood.

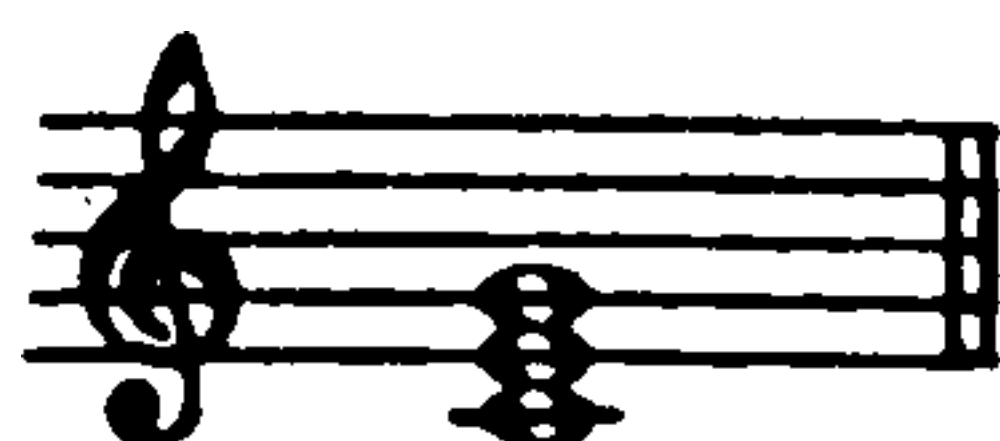


CHAPTER 2.

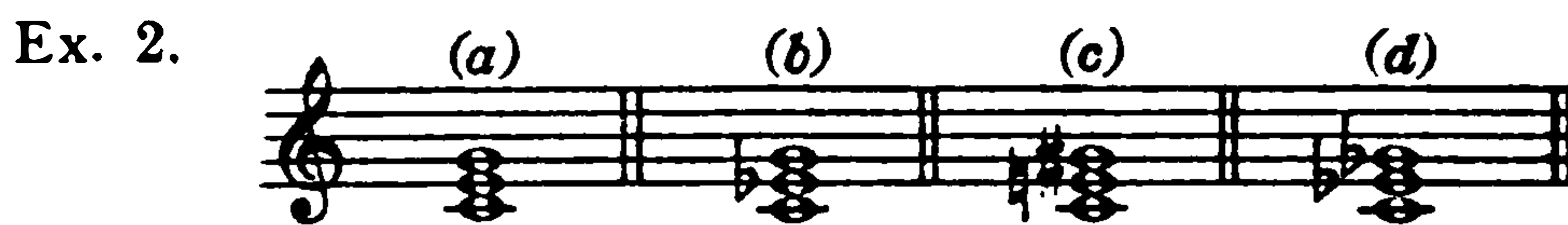
TRIADS AND CHORD-PROGRESSION.

1. If we take a note and place above it a 3rd and a 5th we obtain a triad, that is, a three-note chord. The note on which the triad is built is called the root, and a triad is said to be "in root position" when this root is in the lowest voice or part.

Ex. 1.



2. There are four kinds of triad : (a) major, (b) minor, (c) augmented, and (d) diminished. Ex. 2 shows an example of each on the note C as root.



It will be seen that the major triad consists of root with *major* 3rd and perfect 5th above it ; the minor of root with *minor* 3rd and perfect 5th; the augmented of root with major 3rd and augmented 5th (*i.e.* two superimposed major 3rds) ; and the diminished of root with minor 3rd and diminished 5th (*i.e.* two superimposed minor 3rds).

3. A triad can be built on any note of a scale, thus :

Ex. 3.



- Note :**
- (1) The triads in the minor key are formed from the notes of the *harmonic* minor scale. Use of the melodic form is considered later.
 - (2) The leading-note of the minor key is always raised a semitone by an accidental.
 - (3) The Roman numerals indicate the degree of the scale which is the root of the triad. Thus, " Chord IV " refers to the triad on the subdominant ; " Chord VI " to that on the submediant ; and so on.
 - (4) A triad is known also as a " five-three chord," since it consists of a 5th and a 3rd above the bass.

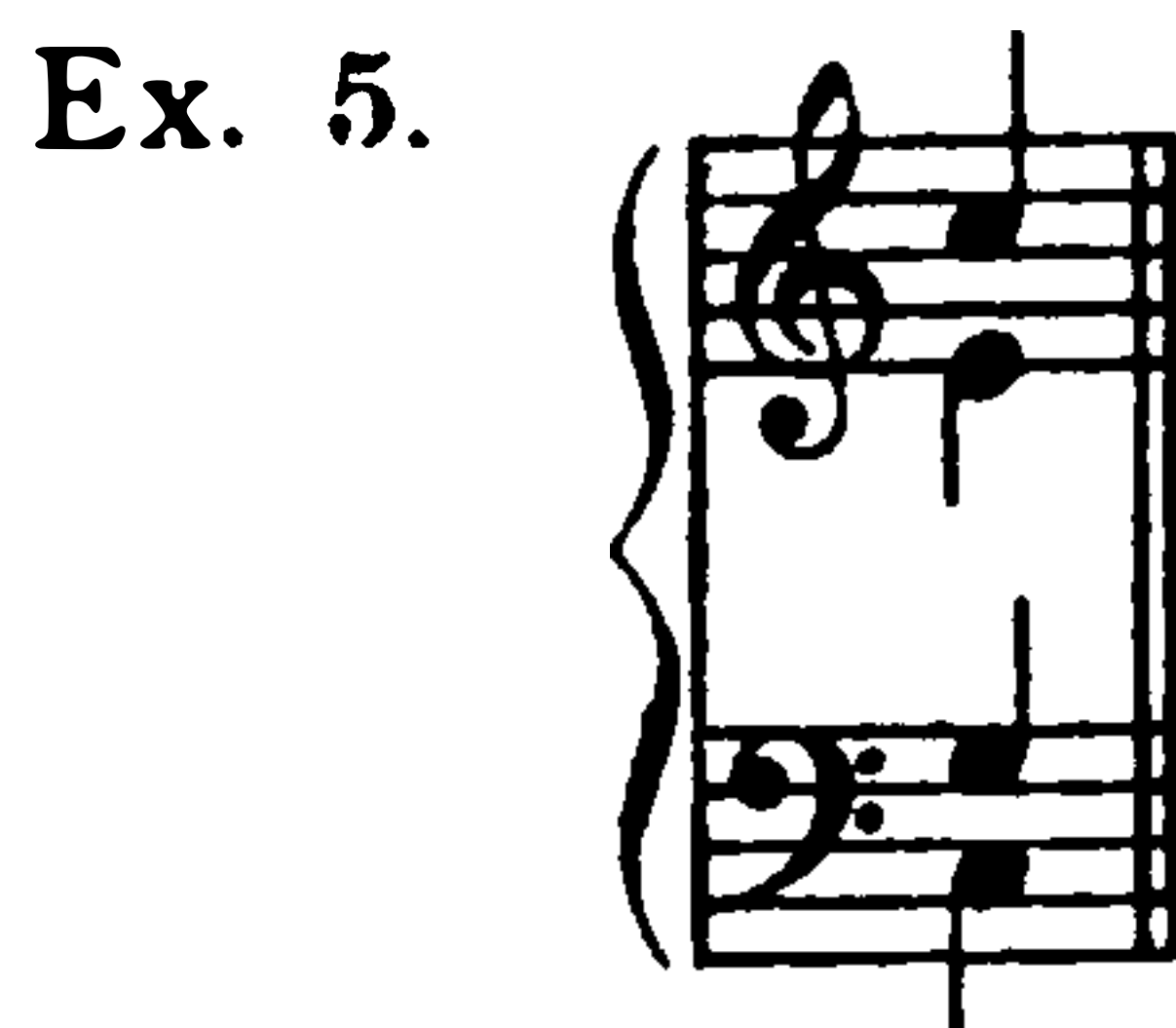
4. Chords I, IV, and V, in either major or minor key are called Primary Triads. It will be seen from Ex. 3 that in the major key these are major triads ; while in the minor key I and IV are *minor*, V remaining major. II, III, and VI in the major key are minor, and are called Secondary Triads. VII, being diminished, is a discord. In the minor key the only Secondary Triad is VI — a major chord. III, augmented, and II and VII, diminished, are discords. For the moment we confine ourselves to the use of Primary and Secondary triads (with the exception of III in the major key, which is dealt with later), *viz.*, in the major key I, II, IV, V, and VI ; in the minor key I, IV, V, and VI. *No other chords should be used until they have been specifically dealt with.*

- Exercises :** (1) Write the primary triads in the keys of G, A, B flat and A flat major, and D, F, F sharp, and B minor.
 (2) Write the secondary triads in the same keys.
 (3) Write the primary and secondary triads in D and G flat major, and E and E flat minor, naming each triad as major or minor.

5. Work will be written for four voices or "parts"—soprano, alto, tenor, and bass. Their compasses are :



When writing in short score (two staves) S. and A. are placed on the upper stave, T. and B. on the lower. Stems of notes in S. and T. are written upwards, those of A. and B. downwards.



6. In arranging a triad for four voices, one note has to appear in two parts, *i.e.* it is "doubled." The best note to double is the root, the next best the 5th. In a minor triad the 3rd may be doubled, but in a major triad this is undesirable (for the present), except in certain special circumstances mentioned below. *The leading-note may never be doubled.* For the moment it should be taken that *the root only* is to be doubled. Ex. 5 shows what is meant by "doubling the root," both bass and soprano having C, which is the root of the chord.

7. Spacing of parts is of great importance. Next-door parts should not be more than an octave apart, except T. and B. Examine the following, noting that the root is doubled in every case :



It will be seen that broadly speaking the parts are either roughly equidistant (*a*), or the S., A., and T. are close together, leaving a larger gap between T. and B. (*b*). Also, the farther apart the S. and B. are placed, the more generally widespread the spacing becomes (*c*). The spacing at (*d*) is noteworthy, since it has the largest gap (a 6th), between A. and T., while T. and B. are only a 3rd apart. This is good when the 5th of the chord is in the S., provided that the chord does not lie too low. If too low, the effect is muddy.

8. Parts should not cross ; *i.e.* S. should always have the highest note, A. the next highest, T. the next, and B. the lowest.

Exercise : Add A. and T. to the following, to form triads in root position. Double the root in every case, and give the root-indication of each chord.

(G major)

(E minor)

9. If the Bass only is given, add first the soprano, choosing for it any note of the chord, and then add alto and tenor as above.

Exercise : Add S. A. T. to the following basses, giving the root-indication of each chord. Write at least two arrangements of each.

(E flat major) (B minor)

10. If a soprano note is given, with A. T. B. to be added below, it may belong to more than one chord, so that more than one harmonisation may be possible. For example, in C major a soprano C can be the root of I, the 5th of IV, or the 3rd of VI, thus :

Ex. 7.



Exercise : Add A. T. B. below each of the following, giving as many harmonisations as are at present possible. Double the root in every case, and give the root-indications.



11. MELODIC PROGRESSION.

The following points must be memorised :

- (a) No part may leap any augmented interval, *i.e.* augmented 2nd, 4th, or 5th.

Ex. 8.



- (b) A part may leap a diminished 5th provided it is followed by a note ~~within~~ this interval.

Ex. 9.



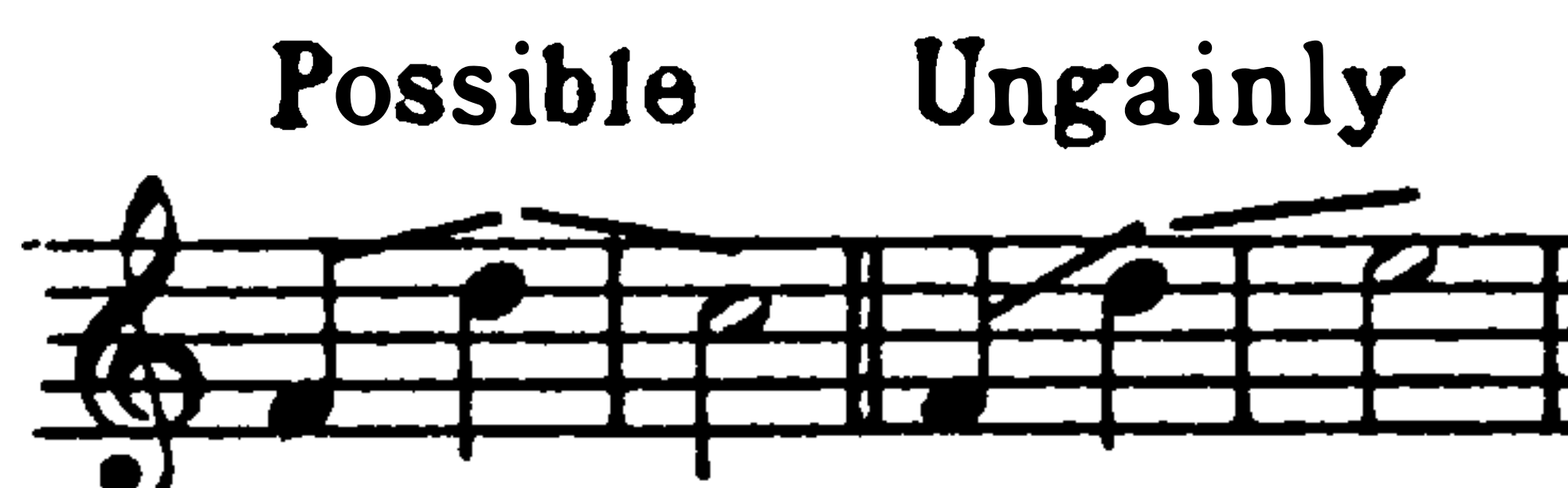
- (c) Leaps of a diminished 4th and 7th are to be avoided for the present.
 (d) The leap of an octave is good if preceded and followed by notes within its compass.

Ex. 10.



- (e) The leap of a 6th is better avoided, but if used should be followed by a note within its compass.

Ex. 11.



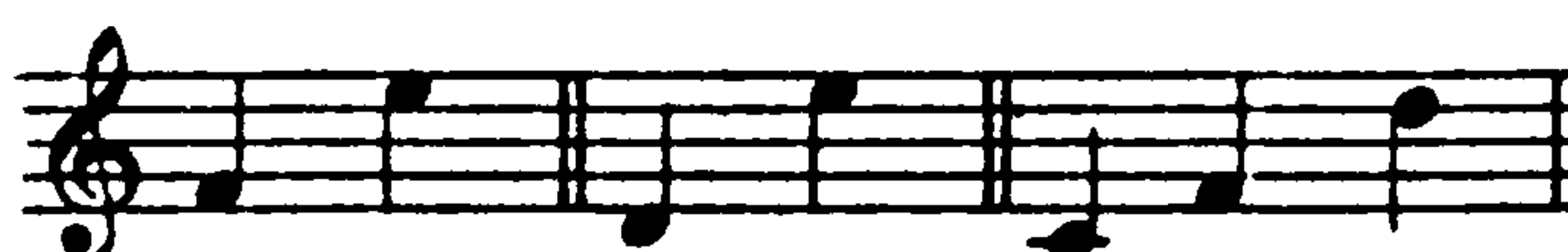
- (f) The leading-note should rise to the tonic in the progressions V-I and V-VI.

Ex. 12.



- (g) No part may leap a 7th, 9th, nor any larger interval, nor with one note intervening.

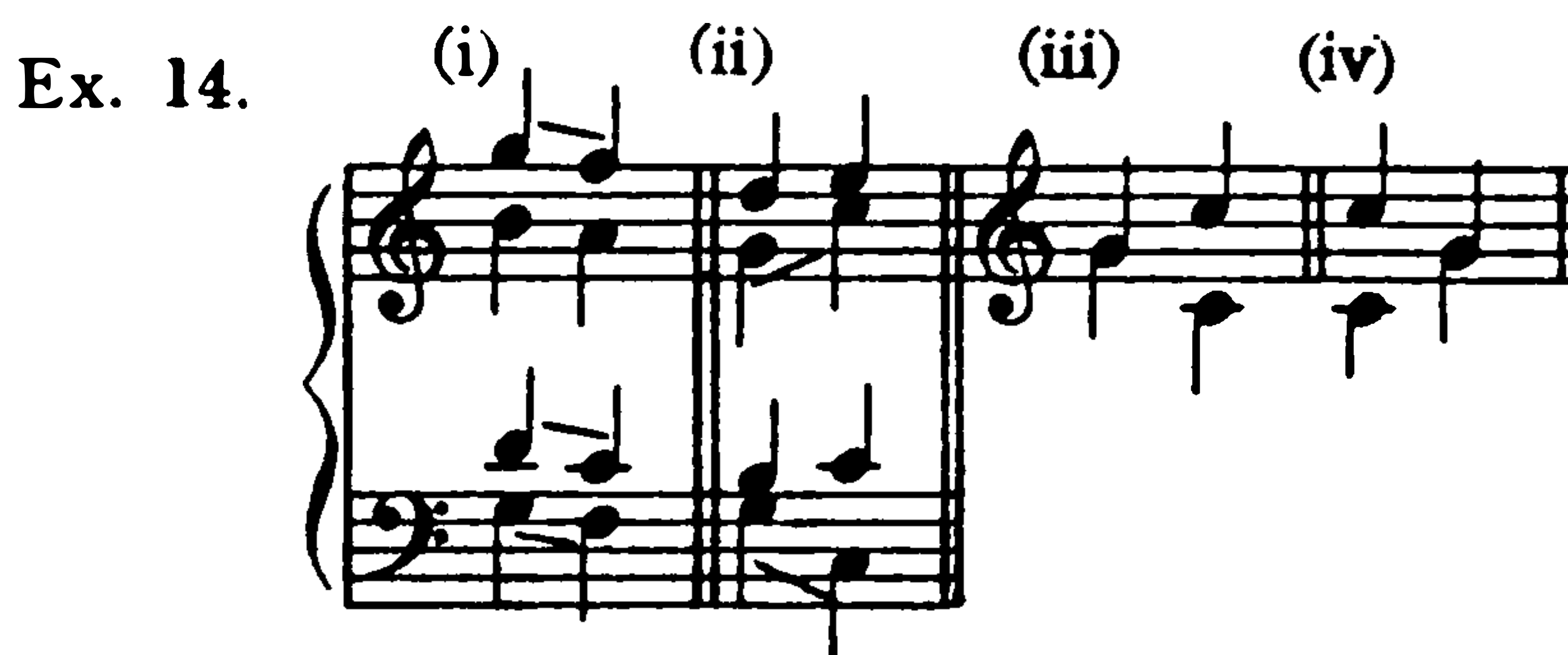
Ex. 13.



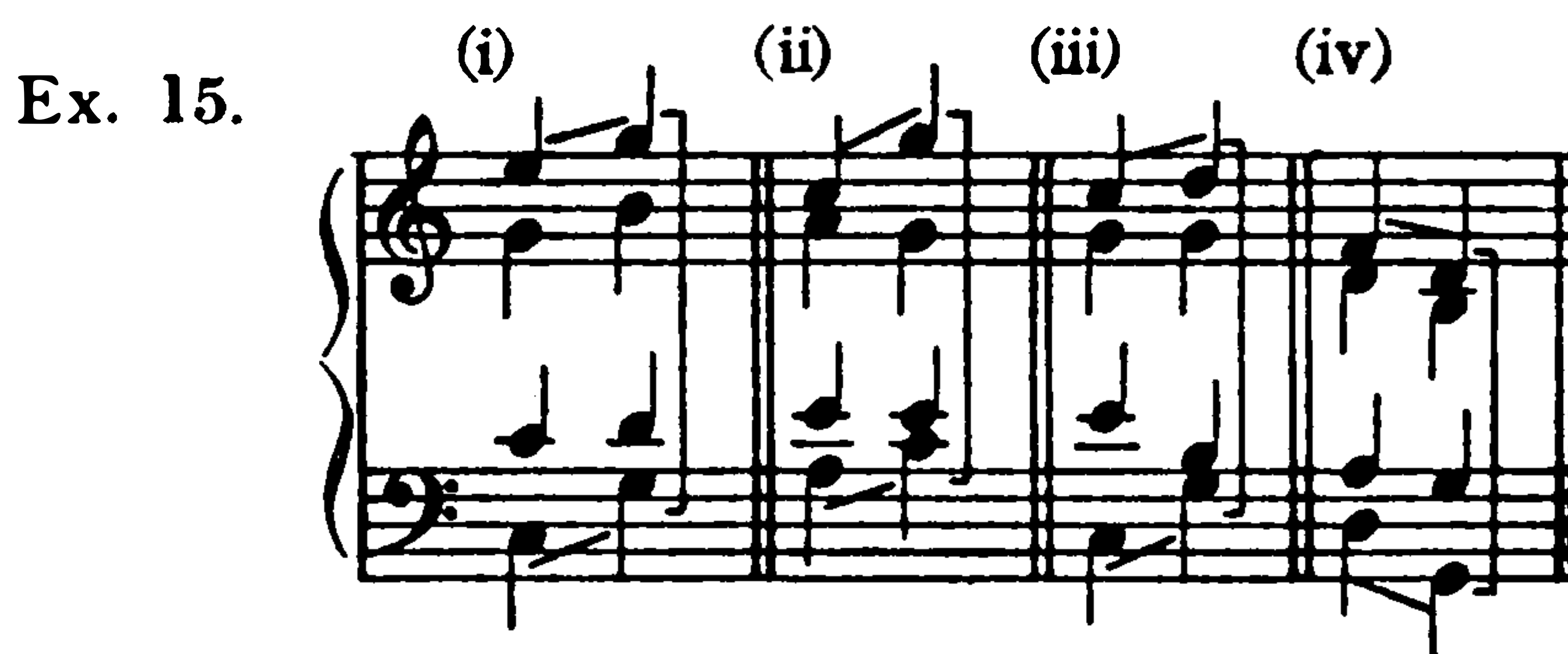
12. HARMONIC PROGRESSION.

The following points must be memorised :

- (a) No two parts may move in parallel perfect 5ths or octaves in consecutive chords. Consecutive octaves or 5ths in *contrary* motion are also forbidden, as are the progressions unison to octave and octave to unison.



- (i) S. and B. move in parallel octaves, producing the fault known as "consecutive octaves."
T. and B. move in parallel 5ths, producing the fault known as "consecutive 5ths."
- (ii) A. and B. take octaves in contrary motion.
- (iii) Unison to octave.
- (iv) Octave to unison.
- (b) S. and B. may not approach an octave or 5th in *similar* motion, with a *leap* in the S. This fault is called an "exposed" octave or 5th. If the S. moves by step, the progression is good.



- (i) Exposed octave.
- (ii) Exposed 5th.
- (iii) Correct — the S. moves by step.
- (iv) This exposed 5th between II and V is allowable ; the 3rd of II falls to the 5th of V.

- (c) If the same note occurs in two consecutive chords, it should if possible be kept in the same part.

Ex. 16.



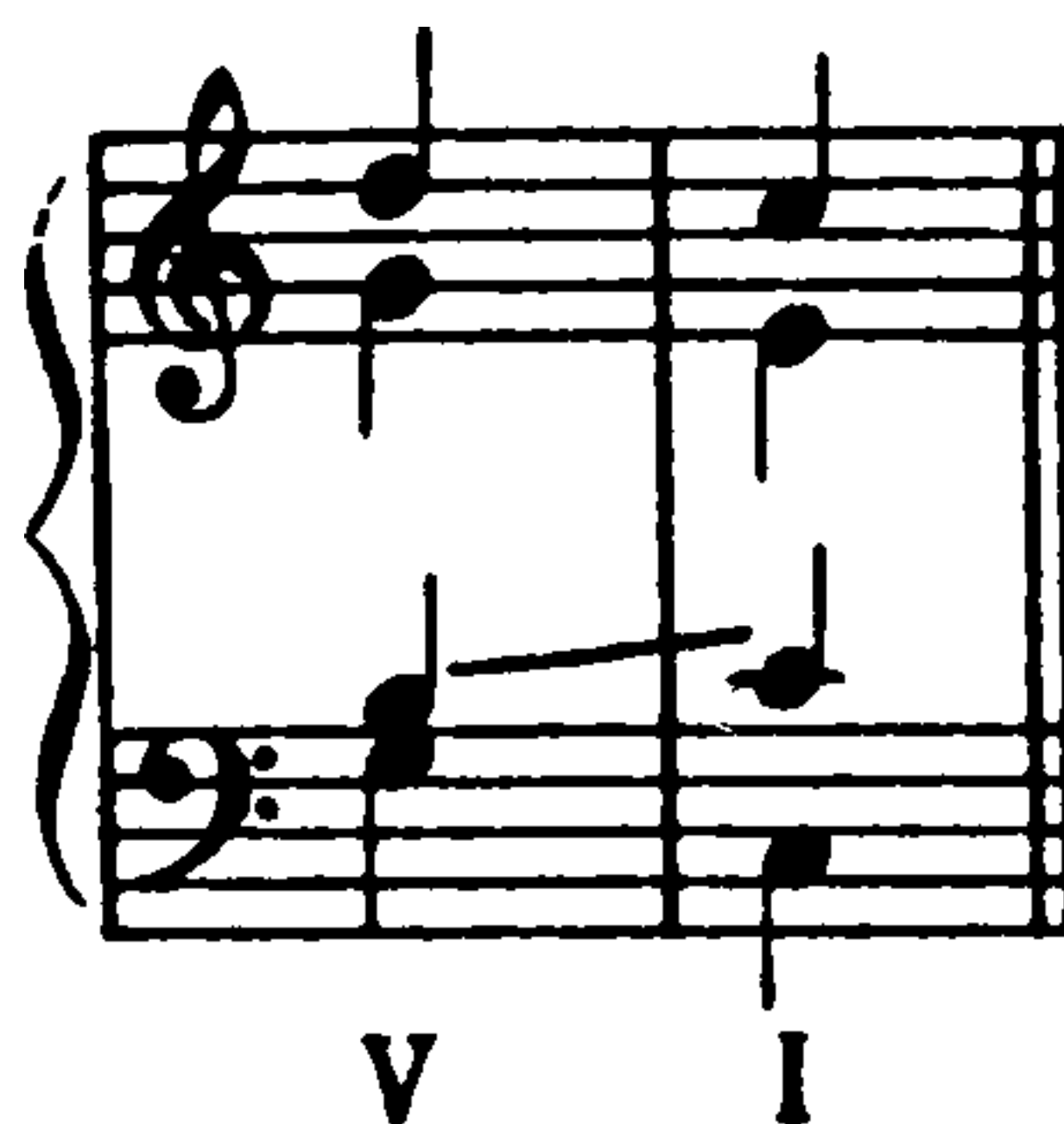
- (d) In passing from one chord to another each part should normally move to the nearest available note. Compare Ex. 16 with the following :

Ex. 17.



But note that in taking the leading-note to the tonic (*see* para. 11 (f)) this may not apply. With the S. given in Ex. 18 the A. *must* fall to E (instead of remaining on G), since the tenor B must rise to C.

Ex. 18.



The 5th of a chord may be omitted, but the 3rd may not hence the movement of the A. in Ex. 18.

- (e) Parts may not overlap between consecutive chords. For example, in Ex. 19 (a) the soprano B falls below the alto C in the previous chord. At (b) the bass G rises above the tenor F in the previous chord (and the tenor also leaps an augmented 4th). Overlapping is undesirable since it endangers the identity of the parts. But there is no harm in overlapping between two positions of the same chord (c).

Ex. 19.

The following is *not* an overlap, since the lower part does not rise above the previous note in the upper.

Ex. 20.

- (f) In using IV-V, or V-IV let the S. A. and T. move in contrary motion to the B., each part moving to the nearest available note.

Ex. 21.

Note: V-IV is not musically satisfactory except as given above, with the 5th of V rising a 3rd to the root of IV, in the S.

- (g) In using V-VI the 3rd of VI should be doubled, being approached *by steps in contrary motion*. In VI-V the 3rd of VI should also be doubled, being *quitted by steps in contrary motion*.

Ex. 22.

This rule is obligatory in the minor key, but may be disregarded in the major key if necessary. For example :

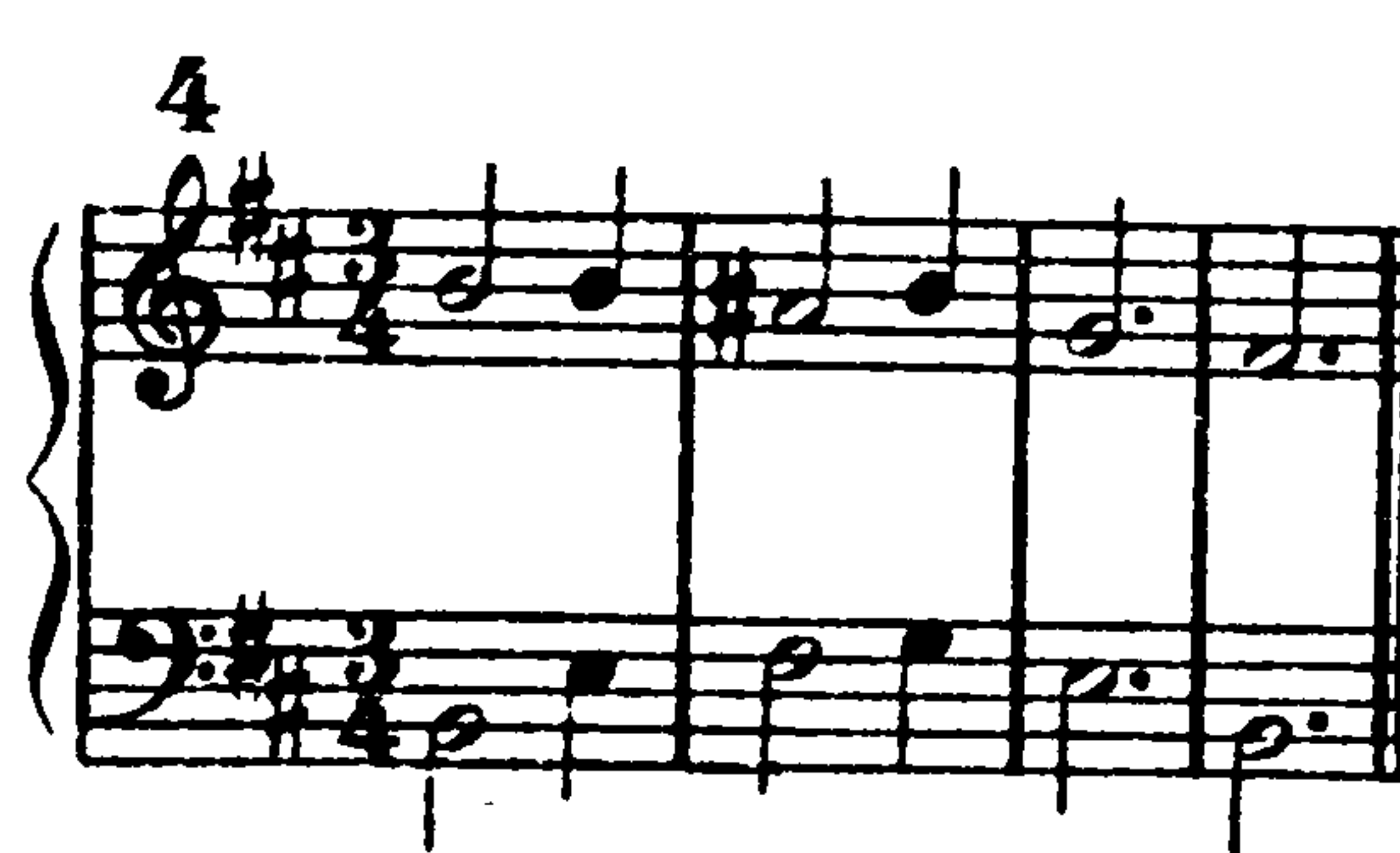
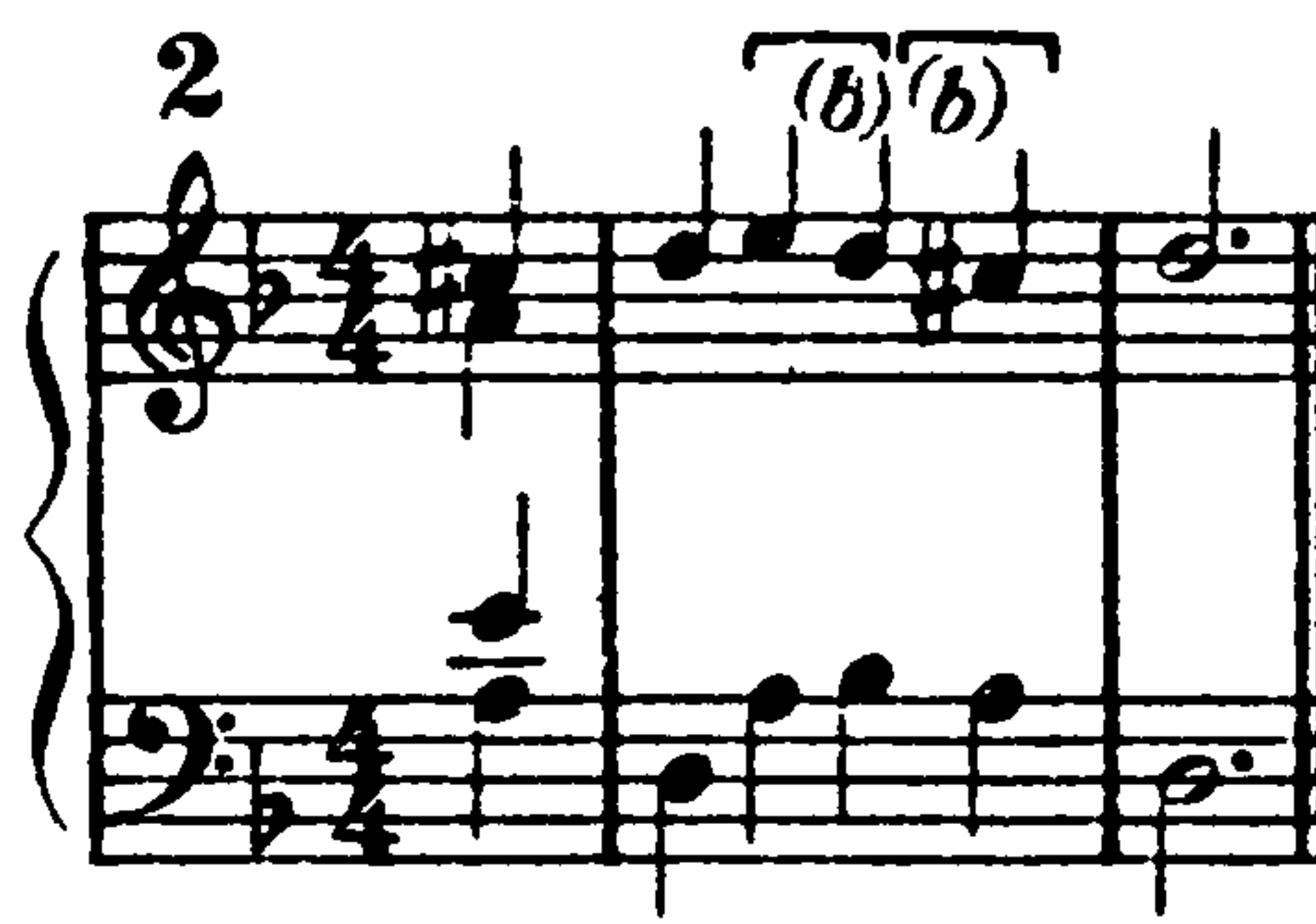
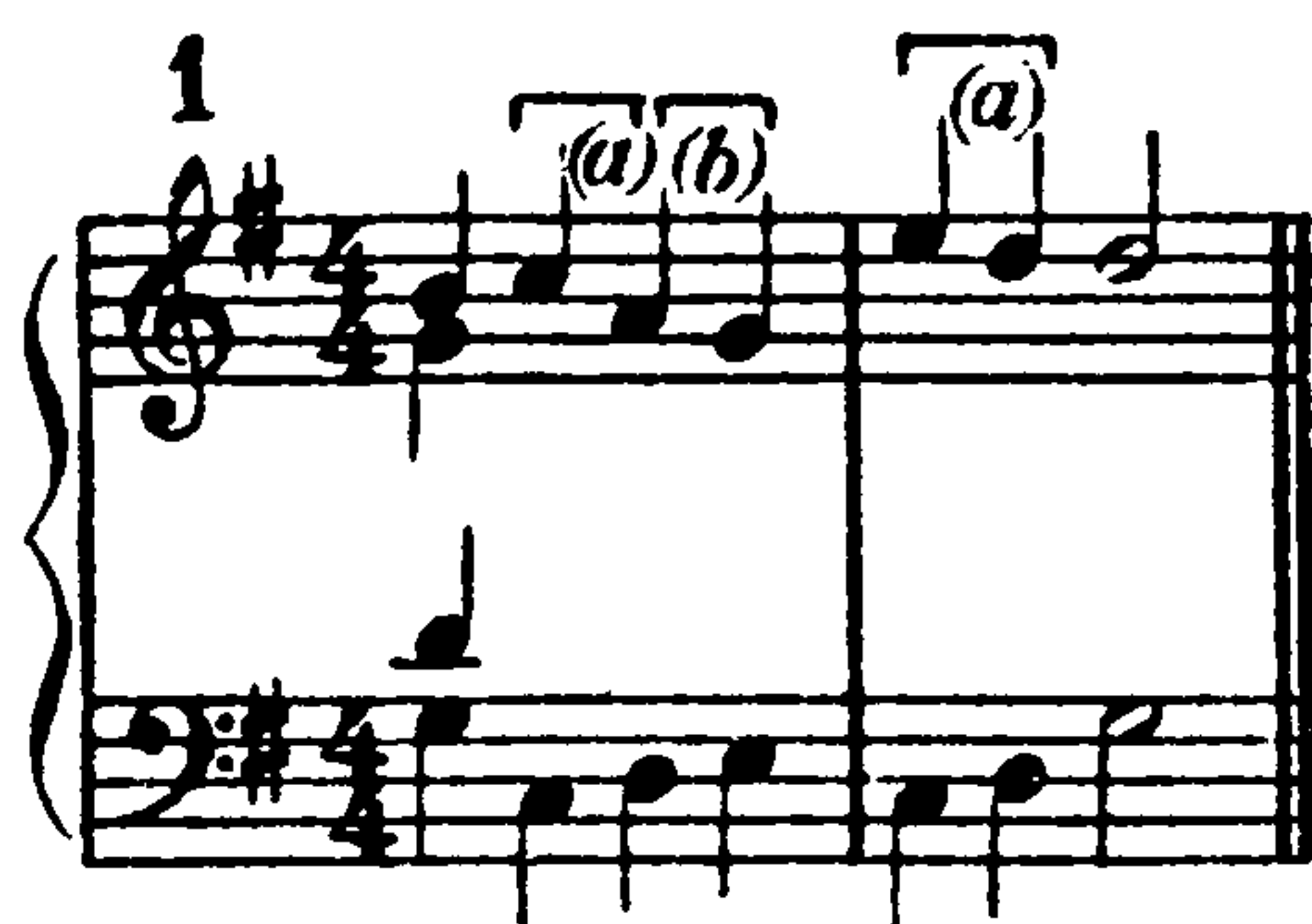
Ex. 23.



With the given S. it is impossible to arrange to approach a doubled 3rd of VI(C) by steps in contrary motion, and therefore this doubling is dispensed with, the root being doubled instead. But the original rule should be followed in all possible cases, and is obligatory if V-VI is used *as a cadence* (see chap. 3, para. 4).

- (h) If a chord is repeated, change the disposition of the upper parts (S. A. T.).
- (i) As a general rule it will be found safest to begin with the A. and T. high rather than low, and to try to keep them so. This avoids risk of T. and B. getting entangled.

Exercises : Add A. and T. to each of the following ; insert root-indications first.



Supplementary exercises to the above and to later chapters will be found in "Supplementary" Exercises to First Year Harmony. (Hammond & Co.)

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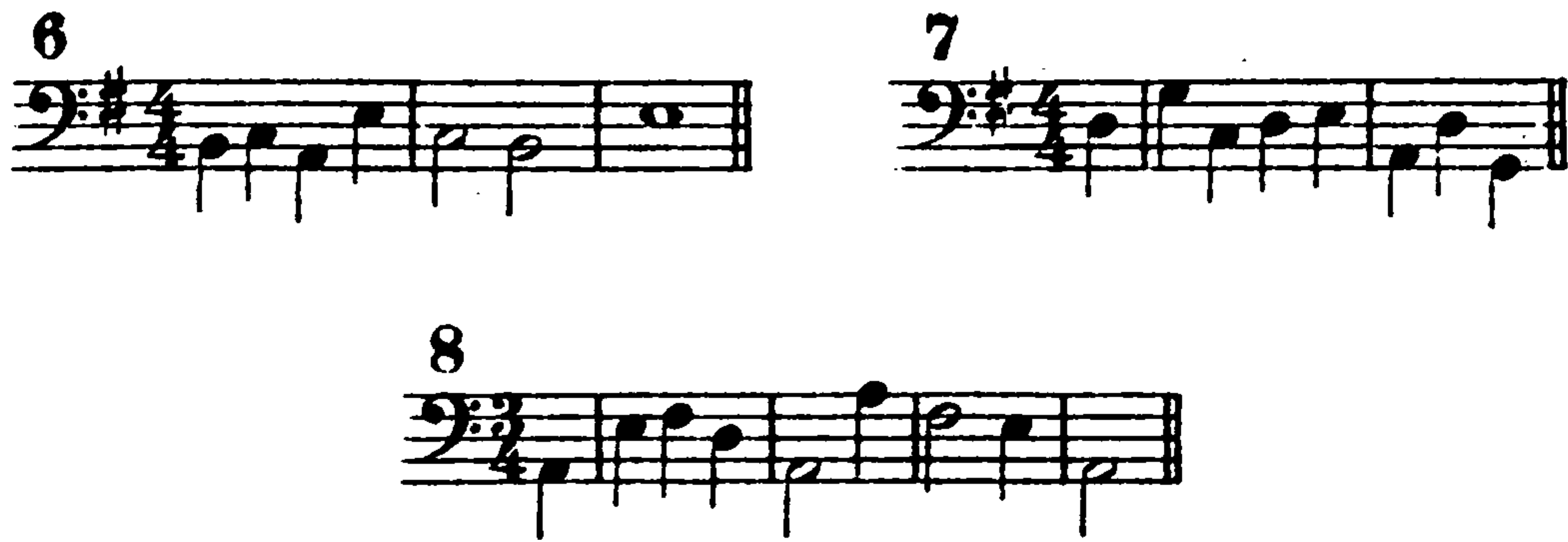
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(a) Change the disposition of the upper parts for these repeated chords.

=====

CHAPTER 3.

CADENCES AND SIMPLE HARMONISATION.

*Chords available : Major key : I, II, IV, V, VI.
Minor key : I, IV, V, VI.*

1. Cadences are points of rest — musical punctuation. Four kinds are to be considered, *viz.* Perfect, Plagal, Interrupted, and Imperfect.

2. The perfect cadence, or full close, is V followed by I, and is the musical equivalent of a full stop. It is the usual means of concluding a sentence, and should be arranged rhythmically from weak to strong.

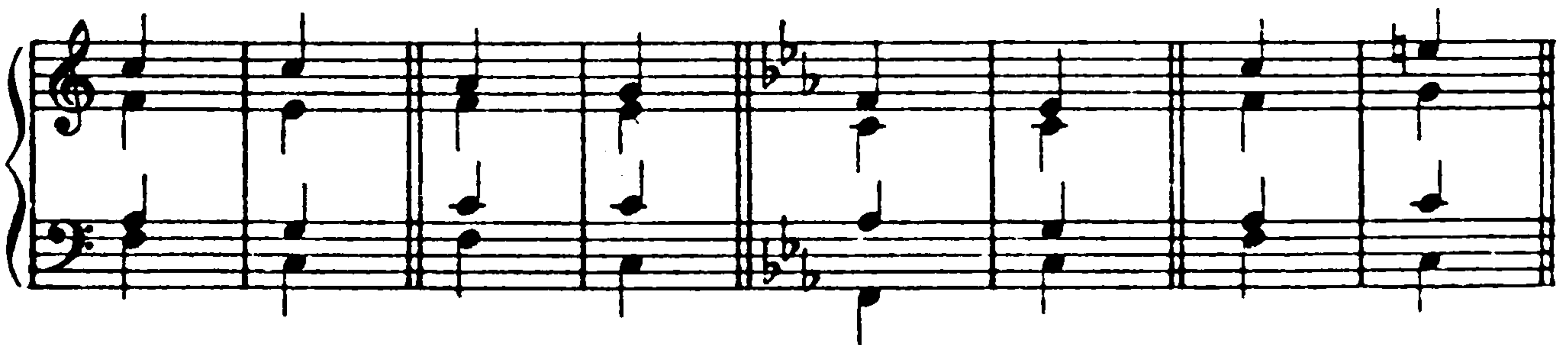
Ex. 24.



Note that in every case the leading-note rises to the tonic (*see* chap. 2, para. 11 (*f*)).

3. The plagal cadence is IV followed by I, and is another form of final cadence. Its rhythm is also weak to strong.

Ex. 25.



This cadence is sometimes used to follow V-I at the end of a sentence, as a kind of small Coda ; the "Amen" at the end of a hymn is an example.

*Occasionally the final tonic chord of a minor-key passage has its 3rd made major (as here). This produces the "Tierce de Picardie."

4. The interrupted cadence is V followed by VI, and is non-final. It is the musical equivalent of a comma, and may occur in the course of a sentence, but not at its end. Its rhythm may be strong to weak or weak to strong according to context. Refer also to chap. 2, para. 12 (g).

Ex. 26.



5. The imperfect cadence, or half-close, appears in various forms, but its second chord must be V. The following are the forms at present available

Major keys : I-V, II-V, IV-V, VI-V.

Minor keys : I-V, IV-V, VI-V.

Note that II-V is not available in the minor key.

This cadence is a musical semi-colon, and is frequently used in the course of a sentence, at the end of a subsidiary phrase. The rhythm may be weak to strong or strong to weak according to context.

Ex. 27.



Note : (a) Application of chap. 2, para. 12 (f)
(b) Application of chap. 2, para. 12 (g)

6. The above examples (24 to 27) do not exhaust the possible arrangements of the upper parts ; they merely show some of the possibilities. It is left to the student to discover others. The chord-progressions forming the various cadences must be memorised.

- Exercises :*
- (1) Write perfect cadences in the keys of G, B flat and E major, and B, F sharp, and F minor.
 - (2) Write plagal cadences in the keys of A, E flat and D flat major, and C, C sharp, and E minor.
 - (3) Write interrupted cadences in the keys of F, B, and E flat major, and G sharp, B flat, and D minor.
 - (4) Write various forms of the imperfect cadence in the keys of D A flat. and F sharp major, and A, G, and E flat minor.

In every case write the bass first, with root-indications, and give at least two arrangements of the upper parts.

7. HARMONISATION OF MELODIES.

The following paragraphs give what help is possible at the present stage. but it must be remembered that everything written must be tested by the ear as to its musical effectiveness.

8. Of the available chords, any one may follow any other one, taking into account the points mentioned below.

9. Avoid II-I ; the effect is ungainly.

10. Roots of chords a 4th or a 5th apart always give strong chord-progression.

11. Roots falling a 3rd are good, either weak to strong or strong to weak.

Ex. 28.



12. Roots rising a 3rd are good strong to weak but poor weak to strong.

Ex. 29.



13. No cadence should be immediately preceded by its second chord. Thus, the perfect cadence should not be preceded by I, nor the interrupted (V-VI) by VI, nor any form of the imperfect by V. Otherwise the effect of the cadence is marred. The following are all poor :

Ex. 30.

(a) (b) (c)

I V I VI V VI V I V

Detailed description: This example shows three musical phrases, each with a treble and bass staff. (a) shows a perfect cadence (V-I) preceded by I. (b) shows an interrupted cadence (V-VI) preceded by VI. (c) shows an imperfect cadence (V-II) preceded by V. The chord progressions are labeled below each phrase.

- (a) Perfect cadence preceded by I.
- (b) Interrupted cadence preceded by VI.
- (c) Imperfect cadence preceded by V.

On the other hand, the following are good :

Ex. 31.

(a) (b) (c)

II V I IV V I VI V I

Detailed description: This example shows three musical phrases, each with a treble and bass staff. (a) shows a perfect cadence (V-I) preceded by II. (b) shows an interrupted cadence (V-VI) preceded by IV. (c) shows an imperfect cadence (V-II) preceded by I. The chord progressions are labeled below each phrase.

In each case V-I is *not* preceded by I ; and the same principle applies with the other cadences, excepting the plagal, which, as already stated, occasionally follows the perfect, giving the progression V-I-IV-I. This is perfectly good.

14. It is also undesirable to anticipate the first chord of a cadence. The following ending to a sentence *could* be harmonised as shown .

Ex. 32.

V — I

Detailed description: This example shows a musical phrase with a treble and bass staff. It illustrates a cadence where the first chord of the cadence is anticipated by a previous chord. The progression is labeled V — I.

But this is poor, since V is insisted on too much. A better harmonisation would be II-V-I, as at Ex. 31 (a). The same principle applies with all cadences.

15. No chord may be repeated weak to strong, except at the *beginning* of a sentence

16. If a melody note is repeated or tied, try to get change of chord on the repetition. This is essential weak to strong, but is not always possible strong to weak.

17. Avoid V-I except at beginning or end.

18. The complete bass should always be put in first, adding root-indications simultaneously. Start by inserting the bass of the first chord (which will be either I or V), and that of the final cadence (normally V-I, but may be IV-I).

19. As the remainder of the bass is added, a watch must be kept for consecutives. For example, if the harmonisation of the melody below has progressed as shown :

Ex. 33.



The next note to be treated (D) can belong to either II or V But II will give consecutive octaves with the preceding beat :

Ex. 34.



So V is the only possibility.

20. Bear in mind the constitution of the various cadences already dealt with, as these are all good progressions, and may be used freely (except V-I) whether as actual cadences or not. For example, in the melody above, having got as far as :

Ex. 35.



We find that the ensuing C can be harmonised as either I, IV, or VI, and we need not hesitate to use VI, following V, since we already know that V-VI is a satisfactory progression, being the interrupted cadence. In any case, V-I is undesirable (*see* para. 17), while V-IV will give consecutive 5ths.

21. It is useful to jot down at the side of the exercise the actual chords available, so that it may be clearly and easily seen what are the exact possibilities for the harmonisation of each individual note of the melody. The process is then to try each possible bass-note in turn, excluding those which would produce consecutives, or such weak progressions as those already noted, and using that which is finally deemed to give the best progression in connection with the preceding chord.

22. As a general rule, try to avoid the repetition of the same chord with only one chord intervening.

Exercises.

Note: Occasional slurs indicate ends of phrases, which must be shown by the use of an appropriate cadence. A non-final cadence will be either interrupted or some form of imperfect, whichever fits. All cadences should be tentatively inserted first. The various points in connection with chord-progression, dealt with in chap. 2, must be continually borne in mind.

Harmonise the following by adding A. T. B.



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FIRST INVERSIONS OF TRIADS.

1. A chord is said to be inverted when some other note than the root is in the bass. The terms "root" and "bass" must not be confused. The bass is the note in the lowest voice; the root is that note of the scale on which the chord is built by adding a 3rd and a 5th. In the preceding chapters the root has always been in the bass, so that bass and root have been synonymous. We shall now see that this is not always so.

2. When the 3rd from the root is in the bass, a chord is said to be in its first inversion. This is shown by the letter "b" after the numeral of the root-indication.* The following are the first inversions of the triads used in chapters 2 and 3.

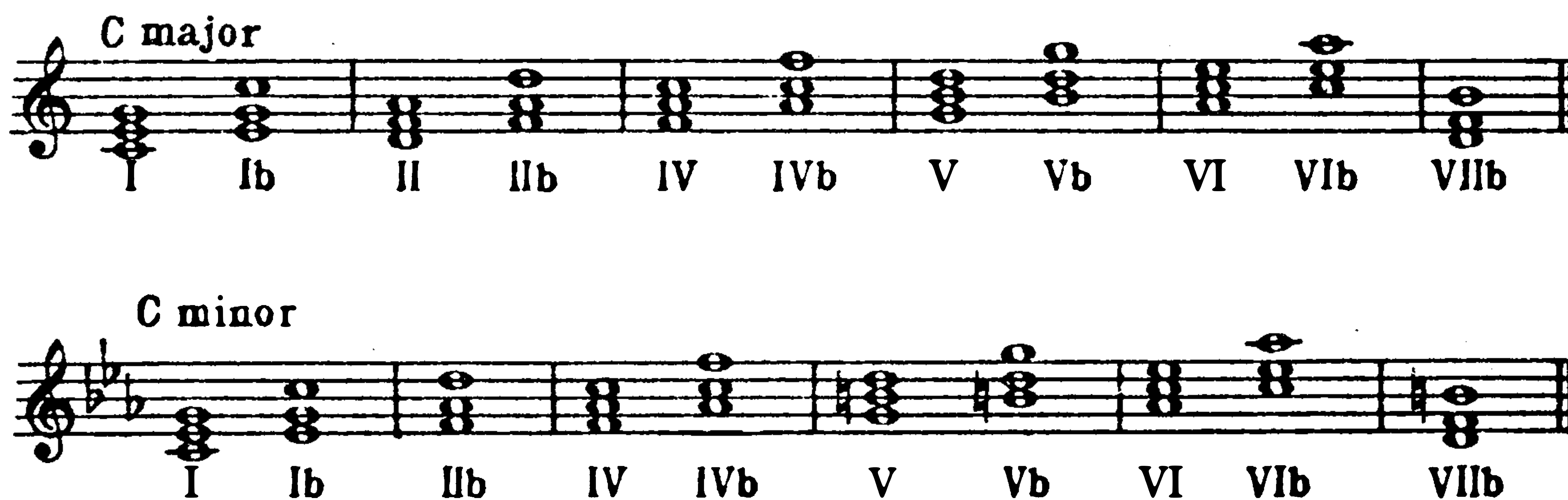
Ex. 36.



To these may be added the first inversions (*but not the root positions*) of the diminished triads — VIIb in the major key, and IIb and VIIb in the minor key.

The full resource now available is thus :

Ex. 37.



3. It will be noticed that the intervals of a first inversion are a 6th and a 3rd above the bass, and the chord is therefore sometimes known as a "six-three."

* The definite indication for a triad in *root position* is "a" after the numeral; e.g. Ia means the root position of the tonic chord. But the "a" is usually omitted, being implied.

4. Doubling in first inversions needs consideration. In a major first inversion double either the 3rd or the 6th above the bass, but avoid doubling the bass itself †; in a minor first inversion any one of the three notes may be doubled, but there is no need to double the bass without sufficient reason. In a diminished first inversion (VIIb major or minor key, IIb minor key) the bass may be doubled freely, though this is apt to be ineffective in the alto. Note that in VIIb the 6th above the bass, being the leading-note, may not be doubled.

5. It is worth noting that whereas in the root positions of major and minor triads the root is by far the best note to double, in their first inversions it is equally effective to double either root or 5th, *i.e.* either 6th or 3rd above the bass of the inversion.

6. The following shows some possible arrangements of first inversions in C major and C minor. Note that inverted chords *must* be complete; the 5th from the root may not be omitted.

Ex. 38.

The musical notation for Example 38 is organized into three systems, each containing four measures. Each measure is labeled with a chord name and a first inversion symbol (Ib, IIb, IVb, Vb, VIb, VIIb). The notation includes treble and bass staves with notes and accidentals. Some measures have a '(a)' above the treble staff, indicating an alternative voicing.

System 1 (C major):

- Measure 1: Ib (C major first inversion)
- Measure 2: IIb (D minor first inversion)
- Measure 3: IVb (F major first inversion)
- Measure 4: Vb (G major first inversion)

System 2 (C minor):

- Measure 1: VIb (E-flat major first inversion)
- Measure 2: VIIb (F major first inversion)
- Measure 3: Ib (C minor first inversion)
- Measure 4: IIb (D minor first inversion)

System 3 (C minor):

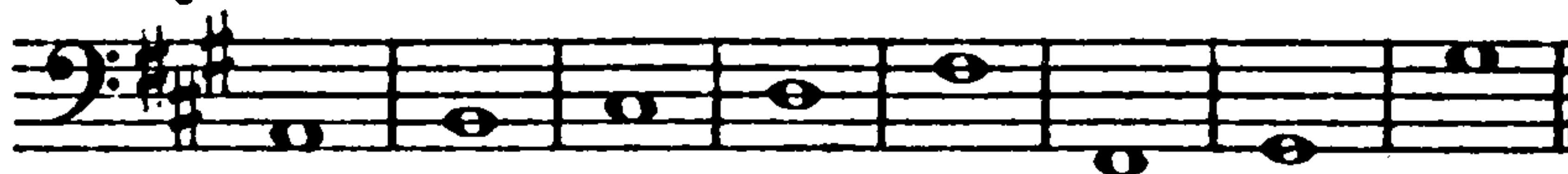
- Measure 1: VIb (E-flat major first inversion)
- Measure 2: Vb (G major first inversion)
- Measure 3: VIb (E-flat major first inversion)
- Measure 4: VIIb (F major first inversion)

† Some modification of this is possible later; but it is safer for the beginner to adhere to the given rule.

This list is not exhaustive, but it shows most of the effective arrangements. The apparently unorthodox spacings marked (a) are quite legitimate.

Exercise : Write first inversions above the following bass-notes, showing several arrangements of the upper parts in each case.

A major

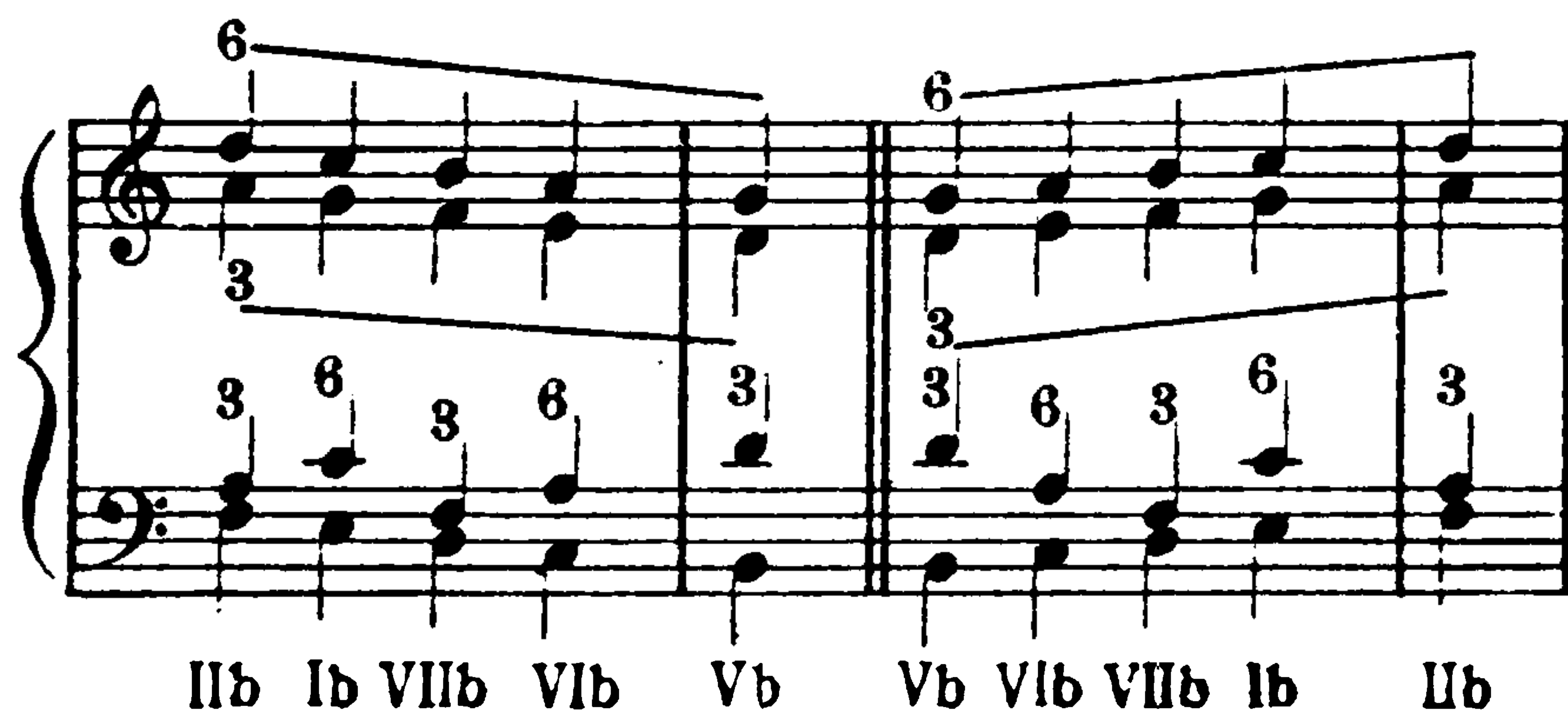


A minor



7. In a succession of first inversions moving by step, the soprano should move in parallel 6ths with the bass, the alto in parallel 3rds, and the tenor should double alternately the 6th and the 3rd.

Ex. 39.



Such a progression is useful in harmonising a descending or ascending scale-passage in either melody or bass (avoiding, for the moment, IIb).

8. Perfect 5th followed by diminished 5th, or *vice versa*, is permissible between *upper* parts, but not with the bass.

Ex. 40.



9. The following points should be noted :

- (a) Avoid VIIb-V, VIIb-IVa, VIIb-IVb ; the effect is ungainly.
- (b) VIIb is generally best followed by I or Ib (or VIa in the major key) ; but IIb, Vb, and VIb are also possible.
- (c) Vb generally sounds best if followed by Ia or VIb ; *i.e.* with leading-note to tonic in the bass.
- (d) In IIb-Va it is always effective to double the bass of the former.
- (e) VIIb-Ia is a possible substitute for the perfect cadence ; but it need not be used unless V-I is not possible on account of another note in a given bass.

Ex. 41.



- (f) If VIIb is followed by I or Ib it is more effective to make all parts move by step, if possible.
- (g) There is no need now to insist rigidly on the same note being kept in the same part when possible ; but parts should still be kept moving only within fairly narrow limits.
- (h) Note that the special rules for the progressions IV-V, V-IV, V-VI, and VI-V do not apply if either or both of the chords be inverted.

10. Four new forms of imperfect cadence are now available, in either major or minor key, *viz.* :-

Ib-V, IIb-V, IVb-V, VIb-V. The least effective is VIb-V, which should generally be avoided. The others may be used freely, according to context.

Ex. 42.



11. HARMONISATION OF BASSES.

Examination of Ex. 37 will show that some notes of the scale, in the bass, can only be harmonised with a single chord. The mediant can only be a $\frac{6}{3}$ (Ib), the dominant a $\frac{5}{3}$ (V), and the leading-note a $\frac{6}{3}$ (VIIb); in the minor key the supertonic can only be a $\frac{6}{3}$ (VIIb). Note all these particularly. All other notes of the scale can be harmonised as either $\frac{5}{3}$ or $\frac{6}{3}$.

12. If the bass has the first three notes of the scale ascending, use I, VIIb, Ib. If descending, use Ib, VIIb, I, thus:

Ex. 43.

The example shows two musical staves, (a) and (b), each with a treble and bass clef. In (a), the bass line ascends (C, D, E) and the treble line descends (G, F, E). In (b), the bass line descends (E, D, C) and the treble line ascends (G, F, E). Below the staves, the harmonic analysis is given: for (a) it is I, VIIb, Ib; for (b) it is Ib, VIIb, I.

Note that one part takes the bass in reverse direction (at (a) the tenor, at (b) the soprano); while another part takes tonic, leading-note, tonic (at (a) the soprano, at (b) the tenor). This arrangement of the parts is effective, and should be adhered to. In the case of the descending bass it is also effective to make the soprano move in parallel 3rds with the bass, provided they are two octaves and a 3rd apart; see Ex. 40.

13. If a bass-note can be harmonised as either $\frac{5}{3}$ or $\frac{6}{3}$ prefer $\frac{6}{3}$ unless context forbids. Consider the following:

Ex. 44.

The example shows a single bass line in 3/4 time. The notes are C, D, E, F, G, A, B, C. The final note C is a half note, while the others are quarter notes.

The opening bar (C, D, E) will be treated as indicated in para. 12. The F can be either IV or IIb, so prefer the latter. The following D could be either II or VIIb, but the latter is not possible, since the G which follows *must* be V, for the first chord of the cadence; we know (para. 9 (a)) that VIIb-V is a bad progression, so the D must be II. Hence the solution is:

Ex. 45.

The example shows a single bass line in 3/4 time, identical to Ex. 44. Below the staff, the harmonic analysis is given: I, VIIb, Ib, IIb, II, V, I.

14. We may now consider the evolution of a melody over a given bass, basing our suggestions on Ex. 45. The first bar may be either C, B, C, or E, D, C, as implied by para. 12 (see Ex. 46 (a)). Either is good, and we will choose C, B, C for the sake of argument. Across the barline we have Ib-IIb, *i.e.* *two consecutive first inversions a step apart*. So the soprano should preferably move in 6ths with the bass, from C to D (see Ex. 46 (b)). This applies the suggestion given in para. 7. For the ensuing chord IIa, the possible melody notes are A, D, or F. D is possible, but either A or F is better, as avoiding a repeated note. As either seems equally good, we will, for the sake of argument, choose F (Ex. 46 (c)).

Ex. 46.

Now comes the question of the cadence. When possible arrange to end with the root of the final Ia in the soprano. This allows of two possibilities for the soprano of our melody, either D to C or B to C. B to C is preferable, as it avoids having D in the melody on both first and third beats of the bar. The final result is thus:

Ex. 47.

Note at (a) the use of the diminished 5th leap correctly followed by a note within its compass.

15. Note the *style* of the melody; it is a mixture of steps and small skips. Although only seven notes in all, it covers a compass of a 5th (B to F), and has a good "curve." This is most important. As the melody is being evolved, the student must keep an eye on its shape, taking care to avoid

- (a) ungainly leaps,
- (b) too many consecutive leaps, and
- (c) remaining round one pitch for too long.

Examples will make this clear. (a), (b), and (c) in Ex. 48 correspond respectively to the points just mentioned. All are "possible" melodies above the given bass.

Ex. 48.



At (c) only three notes — B, C, and D — are used for the whole "melody."

16. There is no objection to the use of repeated notes in a melody, but too many are undesirable, as they tend to hold up movement, and prevent a good "flow."

17. The completed working of Ex. 47.

Ex. 49.



18. The melody used in Ex. 47 is not, as has already been shown, the only one possible. Any given bass is capable of producing at least two or three different melodies, all equally effective. Another working is given below, using the same chord-basis. It should be analysed in the light of the preceding paragraphs.

Ex. 50.



19. HARMONISATION OF MELODIES.

The first and principal requisite is a good bass, implying a strong chord-progression. Note the following points:

(a) The three matters mentioned in para. 15, which apply equally to a bass.

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Ex. 53.

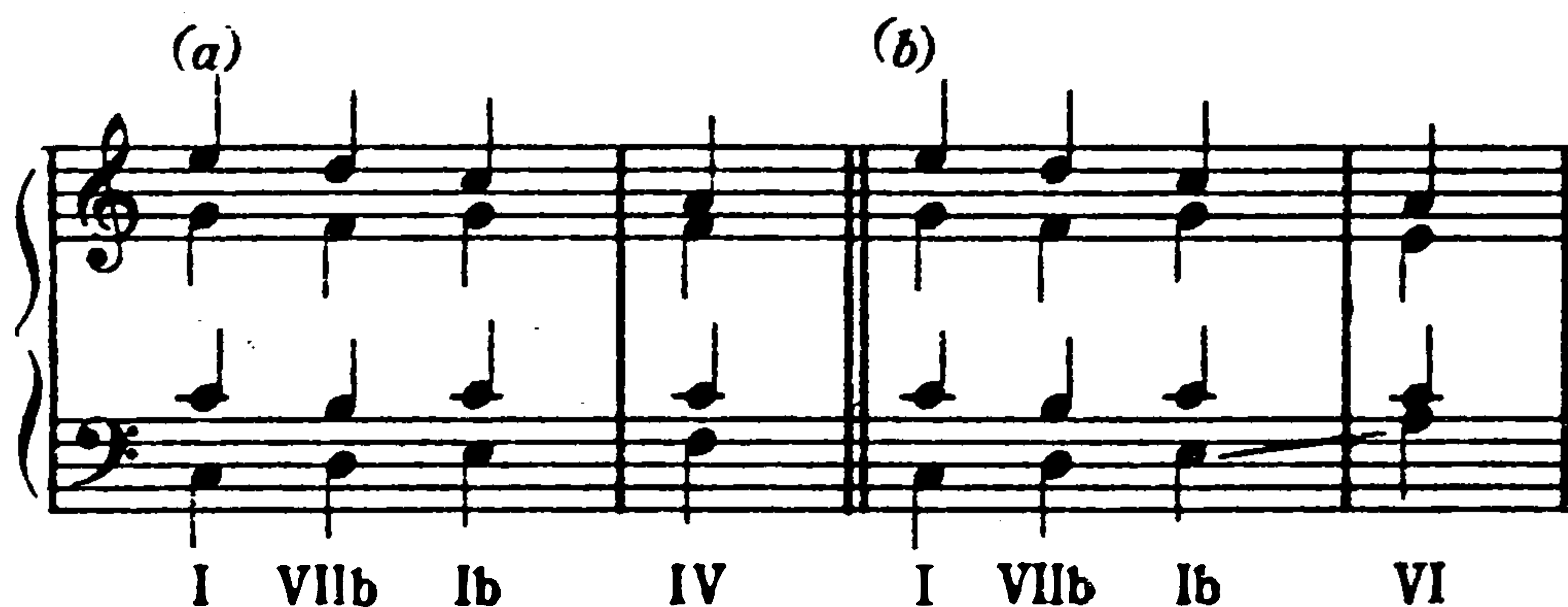


This treatment applies particularly in the case of the 3rd and 1st, and 7th and 5th notes of the scale, in either direction. But it must not be taken that the progressions shown in Ex. 52 and 53 *must* always be employed ; context has to be considered. The examples are merely given as useful (and common) *possibilities*.

22. A descending or an ascending scale passage is often best treated as shown in Ex. 39, avoiding IIb.

23. A three-note scale passage in the bass is often best followed by a further step in the same direction, rather than by a leap, *e.g.*

Ex. 54.



(a) is preferable to (b).

24. The first step in a harmonisation is to put in the basses of the cadences, and any "stock" progressions which may seem possible. Note that the bass should be completed, adding chord-indications, before the inner parts are attempted ; remember the warning given in chap. 3, para. 19.

25. Study carefully the steps in the working of the following :

Add A. T. B. to this melody.

Ex. 55.



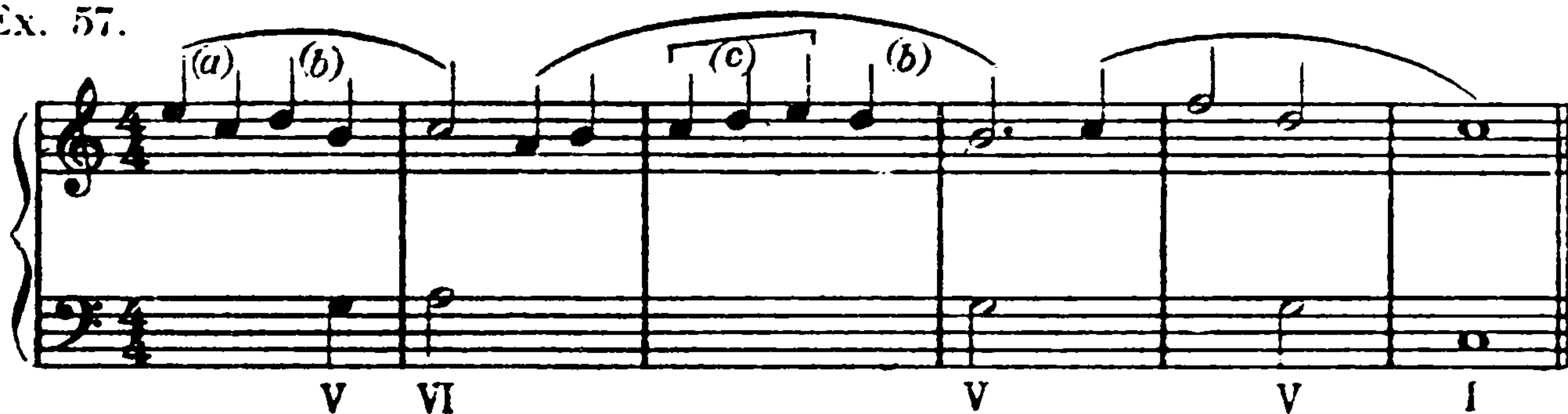
The cadences are at (a), (b), and (c). (c) can only be perfect ; (b), ending on the leading note, must be some form of imperfect ; (a) could be perfect, but this would be inappropriate — a full stop in the wrong place. Remember that an *intermediate* cadence is never Va-Ia in the tonic key. The other possibilities are (a) interrupted cadence, or (b) some form of *inverted* perfect cadence. The inverted perfect cadences at present available are V-Ib and Vb-I. (VIb-I and VIIb-Ib are occasionally useful, but those mentioned above will generally be found preferable). In C major the basses of these and the interrupted cadence are :

Ex. 56.



It is seen immediately that at (a) in our melody Vb-I is not available, as it produces consecutive octaves with the soprano. But either V-Ib or V-VI is possible, and for the sake of argument we will choose the latter. We can now produce the following sketch :

Ex. 57.



The various "stock" possibilities are now tried. At (a), Ex. 57, there is a drop of a 3rd from 3rd to 1st of the scale ; at (b) a similar drop from 2nd to 7th ; and at (c) the first three notes of the scale in succession. The sketch now develops thus :

Ex. 58.



For the remaining notes we have to try out the various possibilities in each case, continually bearing in mind the matters already dealt with in connection with harmonisation. For example, the note A (*) can have as possible bass notes A, F, D, or C. High C is uncomfortably near the soprano, and low C gives an ungainly leap of a 6th, so these notes are discarded. D produces an exposed 5th. A is possible, though there is no need to repeat a bass note if it can be avoided. So F is chosen, being taken as the bass of IV. This gives roots falling a 3rd (A to F) which we already know to be good. The other notes in the melody must be treated on similar lines. A completed working, with inner parts added, could be

Ex. 59.

I Ib IIb V VI IV VIIb Ib VIIb I IIb V VI II V I

- Note:* (a) The use of minims to avoid unnecessary repeated notes.
 (b) 3rd of IIa doubled; this is permissible, and is necessary in order to avoid consecutives.
 (c) The bass is melodious and has a good curve.

26. The example just dealt with was specially framed to show the application of as many points as possible within a limited space. It need not be anticipated that all the exercises which follow will work out quite so simply; but the method of working demonstrated should be followed as far as possible in all cases.

Exercises: (1) Add S. A. T. to the following basses, completing S. first. The slurs show phrase-lengths, each phrase ending with a cadence. (N.B.—Avoid IIa in minor keys)

(a)

(b)

(c)

(d)

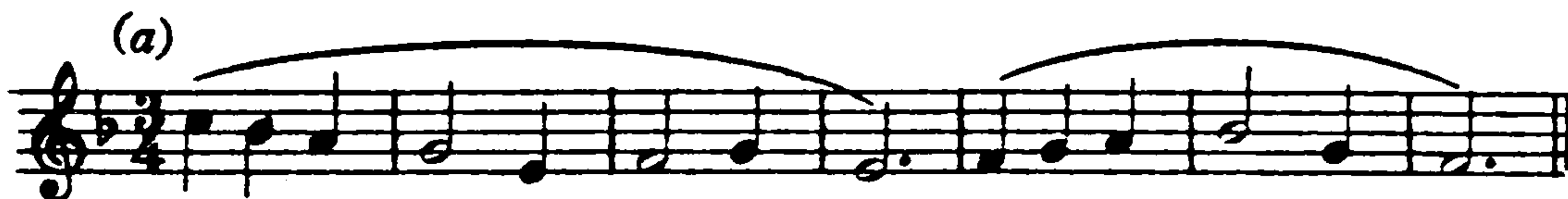
(e)



(2) Add A. T. B. using consecutive first inversions (see para. 7) as much as possible.



(3) Add A. T. B. to the following. Slurs indicate phrase-lengths, each phrase ending with a cadence. Complete the bass first



* Avoid Va-Ia.

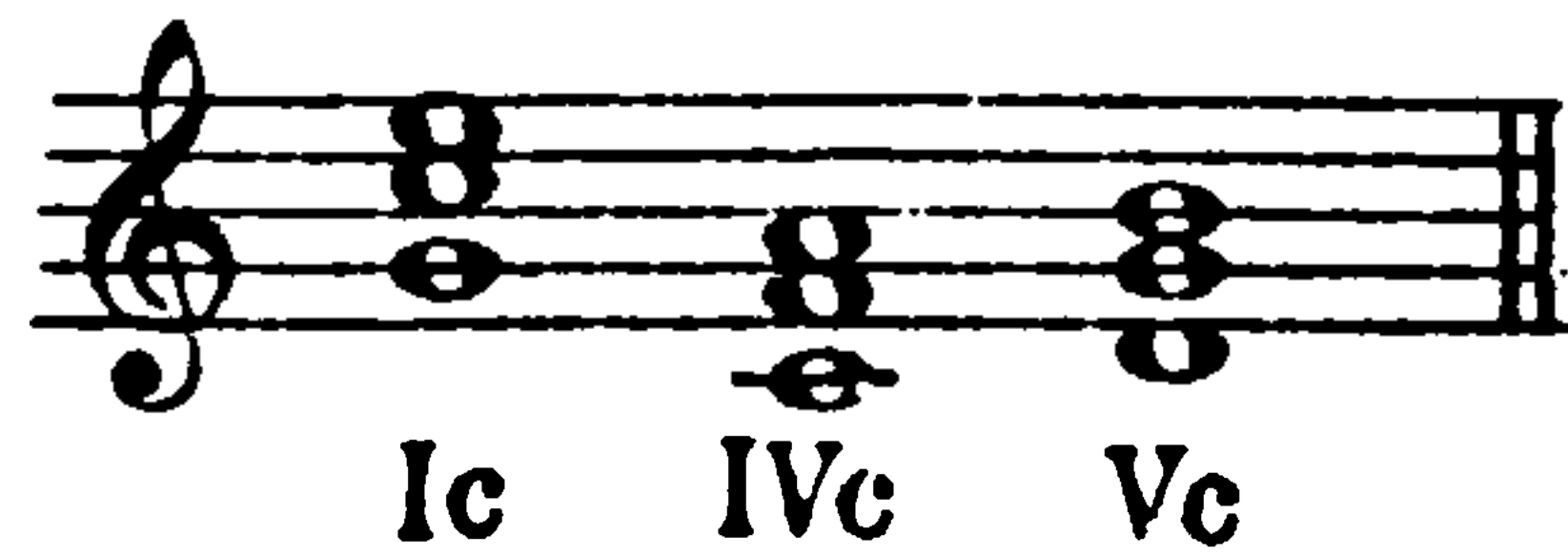
† Use V for both notes. A new phrase may begin with the chord on which the previous ended, even though it be "across the barline."

CHAPTER 5.

SECOND INVERSIONS OF TRIADS.

1. A chord is said to be in its second inversion when the 5th from the root is in the bass. The indication is a "c" after the root number, and the figuring is $\frac{6}{4}$.

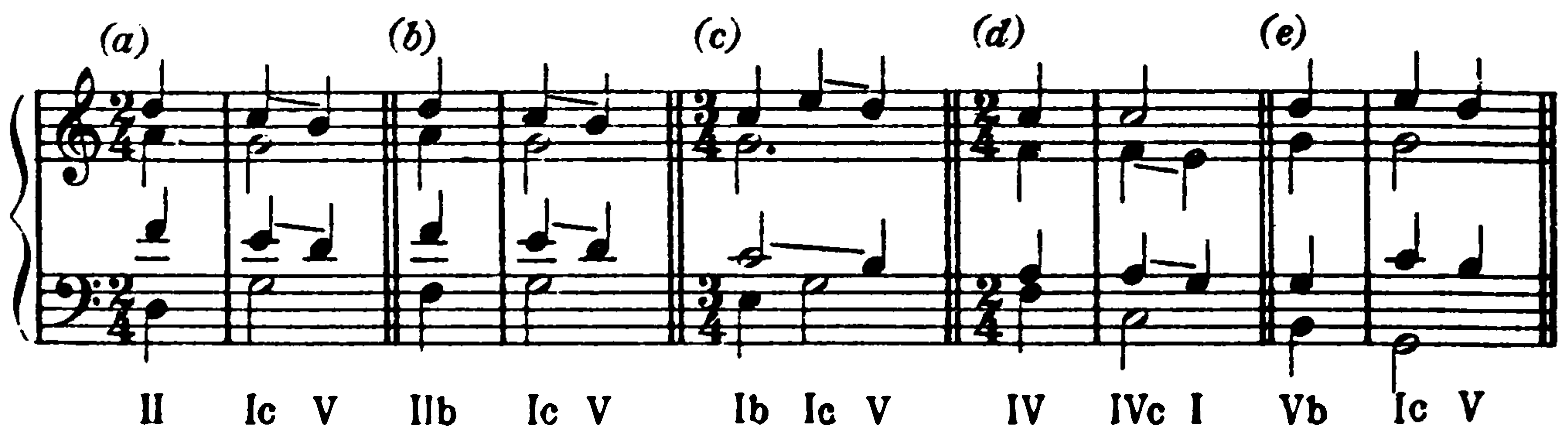
Ex. 60.



2. The use of second inversions is restricted, and only two possibilities need to be considered in elementary work, *viz.* Cadential and Passing.

3. THE CADENTIAL $\frac{6}{4}$ Only two are possible — Ic and IVc, the former being the more common. They proceed to the $\frac{5}{3}$ on the same bass; the 6th falls to the 5th, the 4th to the 3rd, and the remaining part doubles the bass.* The $\frac{5}{3}$ *must not be more strongly accented than the $\frac{6}{4}$* . The bass of the $\frac{6}{4}$ *may not be approached by leap from an inversion of another chord.*

Ex. 61.



(a) Bass approached by leap from a root position, $\frac{5}{3}$ weaker than $\frac{6}{4}$.

(b) Bass approached *by step* from a 1st inversion, $\frac{5}{3}$ weaker than $\frac{6}{4}$.

(c) Bass approached by leap from 1st inversion of *same chord*, $\frac{6}{4}$ and $\frac{5}{3}$ both weak.

(d) Bass approached by leap from its own root position, $\frac{5}{3}$ weaker than $\frac{6}{4}$.

(e) Bad; bass approached by leap from 1st *inversion of another chord*.

* But see Ex. 63 (c) and (d).

4. USES OF Ic CADENTIAL.

(a) As first chord of a strong to weak half-close, Ic-V.*

Ex. 62.

I Ib IV II Ic V

(The minims C-B are relatively strong and weak).

(b) To precede Va in a perfect or an interrupted cadence, provided the rhythm conforms to the rule given in para. 3.

Ex. 63.

Ib IV Ic V I I IIb Ic V VI IV Ic V I IV Ic V I

The appropriate melodic endings are as shown by the figures over the soprano. Note the arrangement of the upper parts at (c) and (d).

(c) Dominant of scale in soprano or bass, lasting two or more beats, at a half or full close, should be harmonised as Ic-V, to avoid too long a halt.

Ex. 64.

Ib VIIb I Ib Ic V Ic V IV II Ic V I

(a) Here both Soprano and Bass last four beats, harmonised with two two-beat chords. If they were three beats long, the rhythm would be as at (b).

(c) Here the bass G lasts two beats, so Ic-V is appropriate.

* N.B.—In this connection remember that the 3rd beat of a four-beat bar is strong as compared with the 4th beat, but weak as compared with the 1st.

5. IVc Cadential may be used to decorate a perfect or a plagal cadence, provided the final tonic bass lasts at least three beats.

Ex. 65.

(a) VI IIb V IVc I

(b) Ib IV IVc I

(a) Decorated perfect cadence.

(b) Decorated plagal cadence. Note the rhythm in the final bar. Minim followed by crotchet would sound too "cut off."

6. THE PASSING $\frac{6}{4}$. Only Ic and Vc are possible. The bass is approached and quitted by step, and the $\frac{6}{4}$ is always on a *weak* beat. Ic lies between IVa and IVb or *vice versa*; Vc between Ia and Ib or *vice versa*.

Ex. 66.

(a) IVb Ic IV

(b) IV Ic IVb

(c) Ib Vc I

(d) I Vc Ib

Note: (1) (a) and (b) show useful harmonisations for the 4th, 5th, and 6th notes of the scale in either soprano or bass, *provided the 5th is unaccented*.

(2) (c) and (d) may (and preferably should) replace the progressions dealt with in chap. 4, paras. 12 and 20, *provided that the middle chord of the three is unaccented*. If this chord is accented, VIIb must be used, as heretofore. Compare (a) with (b) in the following:

Ex. 67.

(a) Vc Ib IV

(b) I VIIb Ib IV

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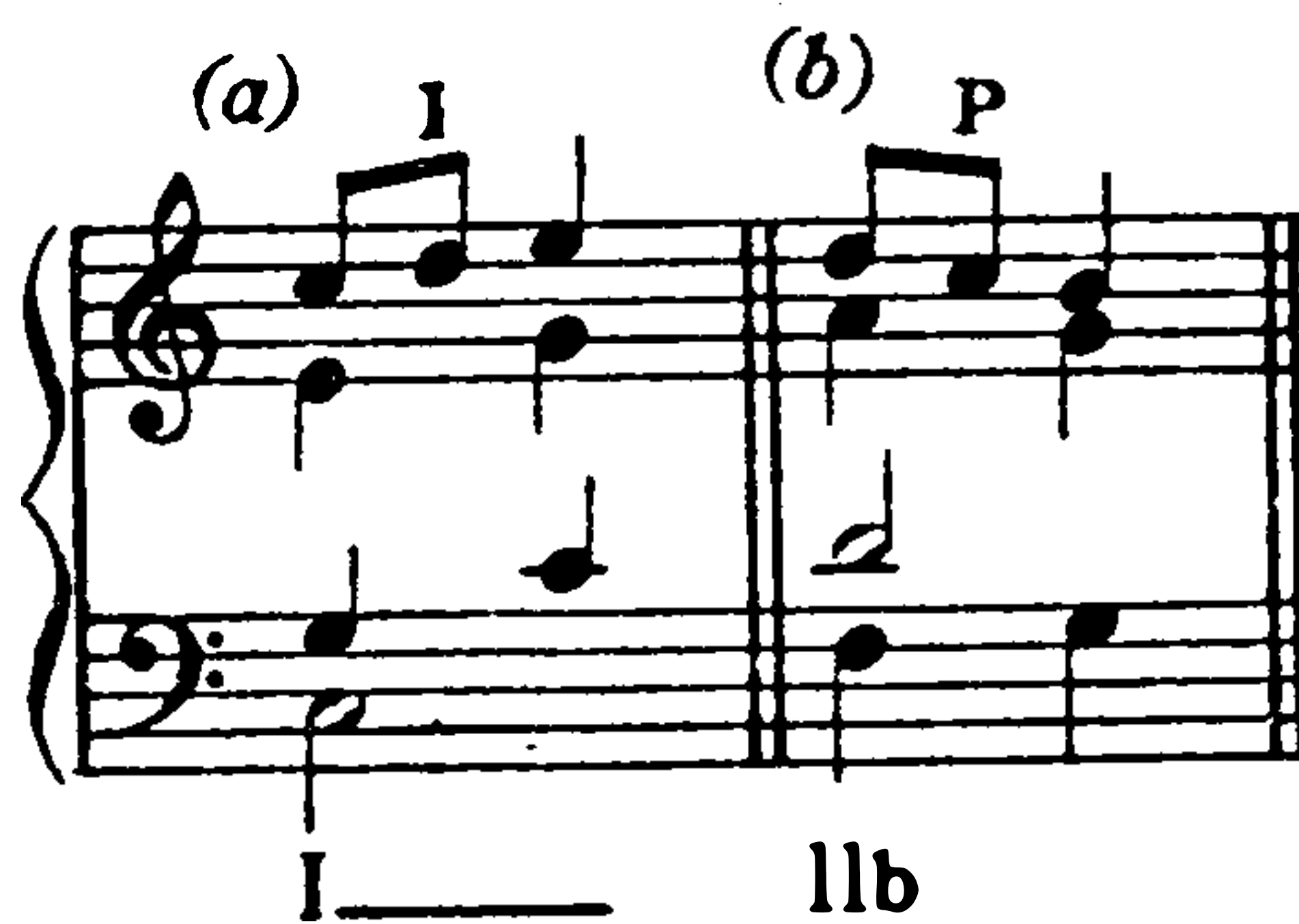
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CHAPTER 6.

UNACCENTED PASSING NOTES.

1. A passing note is a form of "unessential note," that is. it does not form part of the chord against which it is heard. Two harmony notes a 3rd apart may be joined by introducing a passing note, thus :

Ex. 68.



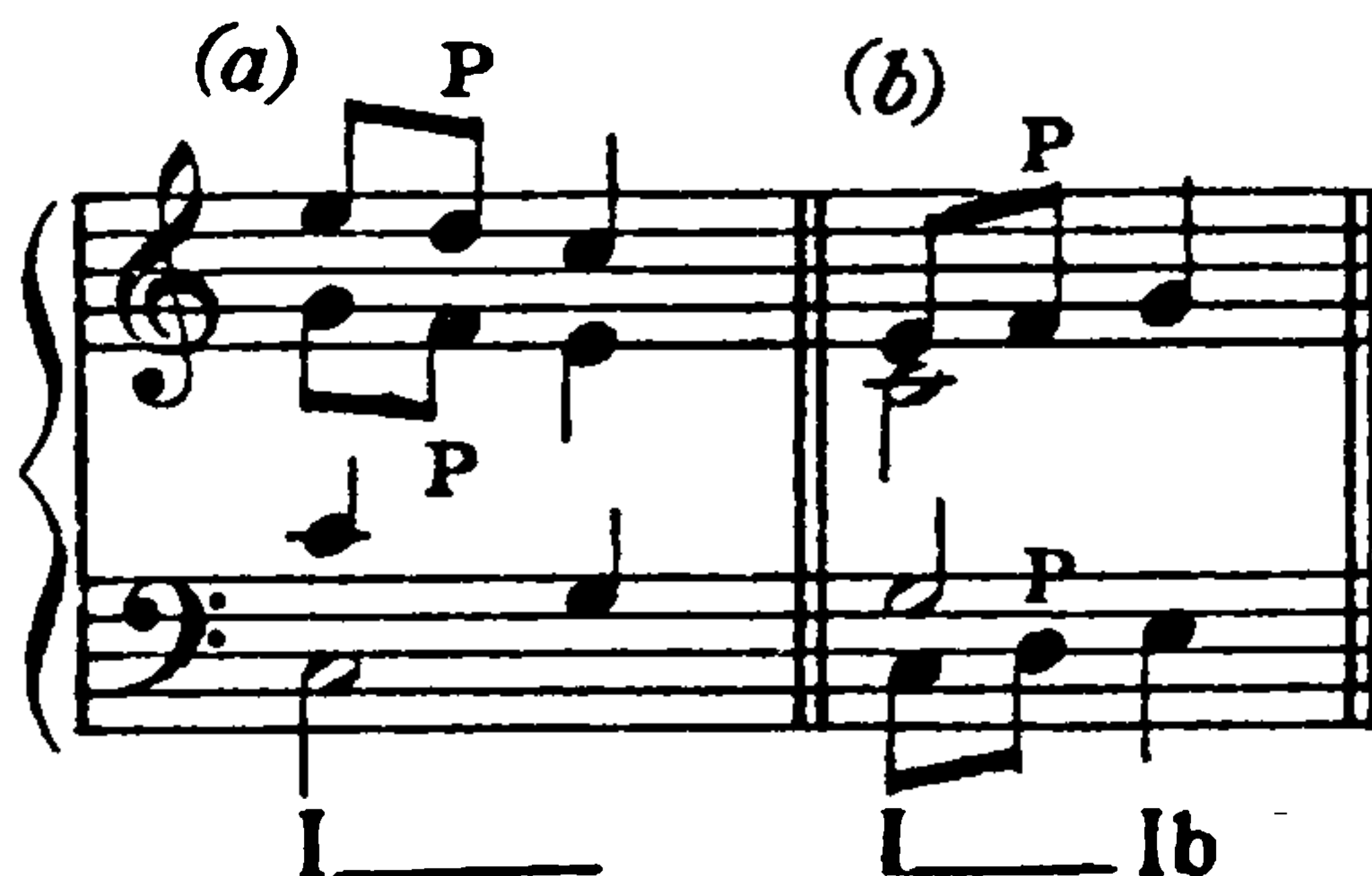
At (a) the passing note D lies between C and E which are harmony notes in the same chord.

At (b) the passing note C lies between D and B which are harmony notes in different chords.

It will be observed that passing notes may ascend or descend ; *they must obviously be approached and quitted by step in the same direction*. They may occur in any voice. A passing note is termed "unaccented" when it is on a weaker beat, or part of a beat, than the note which precedes it.

2 Two passing notes may be used simultaneously in different parts, provided they move in *parallel* 3rds or 6ths.

Ex. 69.



At (a) the two passing notes produce an "unessential 6th," at (b) an "unessential 3rd." Note that the movement *must be parallel*. An unessential 3rd or 6th should not be quitted in contrary motion.

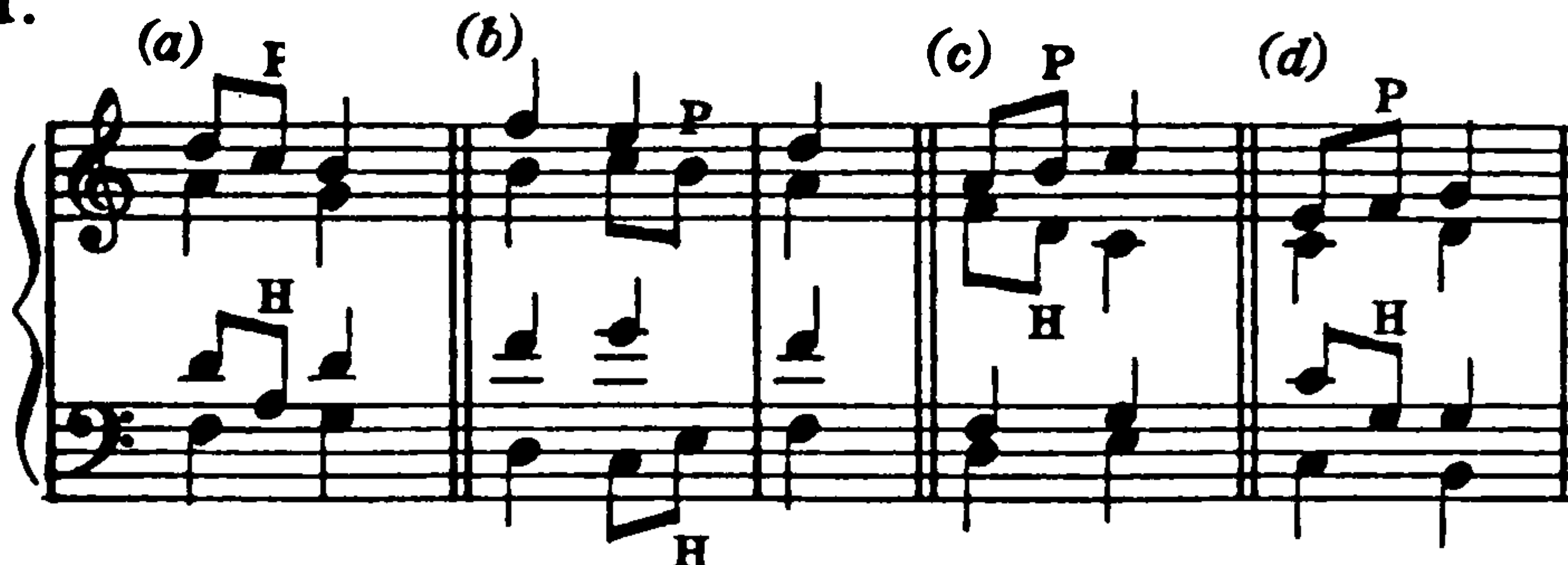
3. Two parts may take the same passing note simultaneously, in contrary motion, at least an octave apart.

Ex. 70.



4. Passing note and harmony note should only be *struck* together if they form a concord, *i.e.*, 3rd, 5th, or 6th.

Ex. 71.

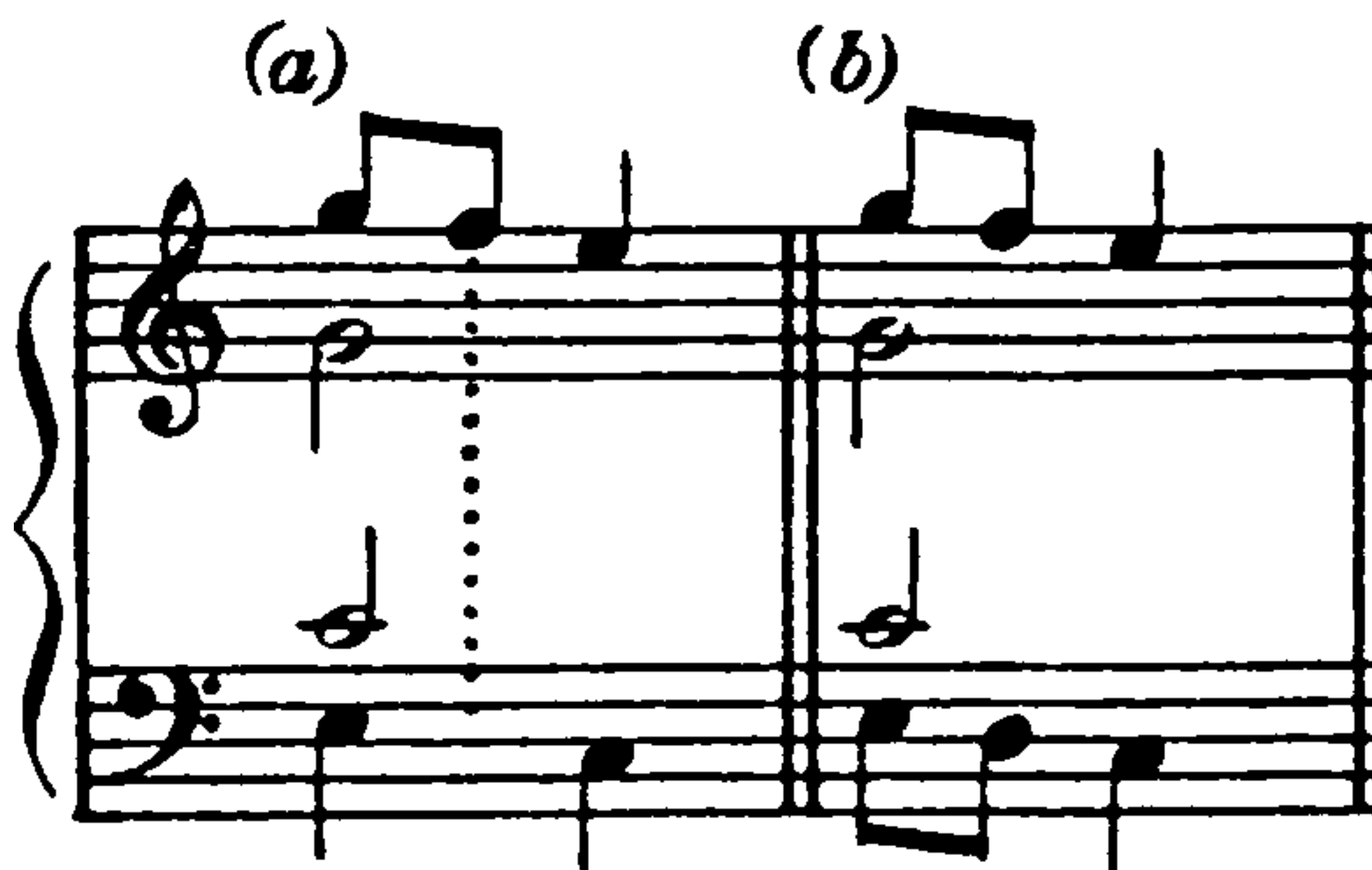


(a), (b), and (c) are good — passing note and harmony note form a 3rd, 5th and 6th respectively. (d) is poor — passing note and harmony note form a 7th and produce an ungainly clash.

5. Note the following points :

- (i) Avoid passing notes producing a *minor* 9th above the 3rd or 7th of the scale, as at (a). Amend as at (b).

Ex. 72.



This means that the tonic should not be sounded against the leading note when the former is unessential and the latter a harmony note ; nor should the 4th of the scale as an unessential note be sounded against the 3rd as a harmony note. In minor keys this rule applies only in connection with tonic and leading note.

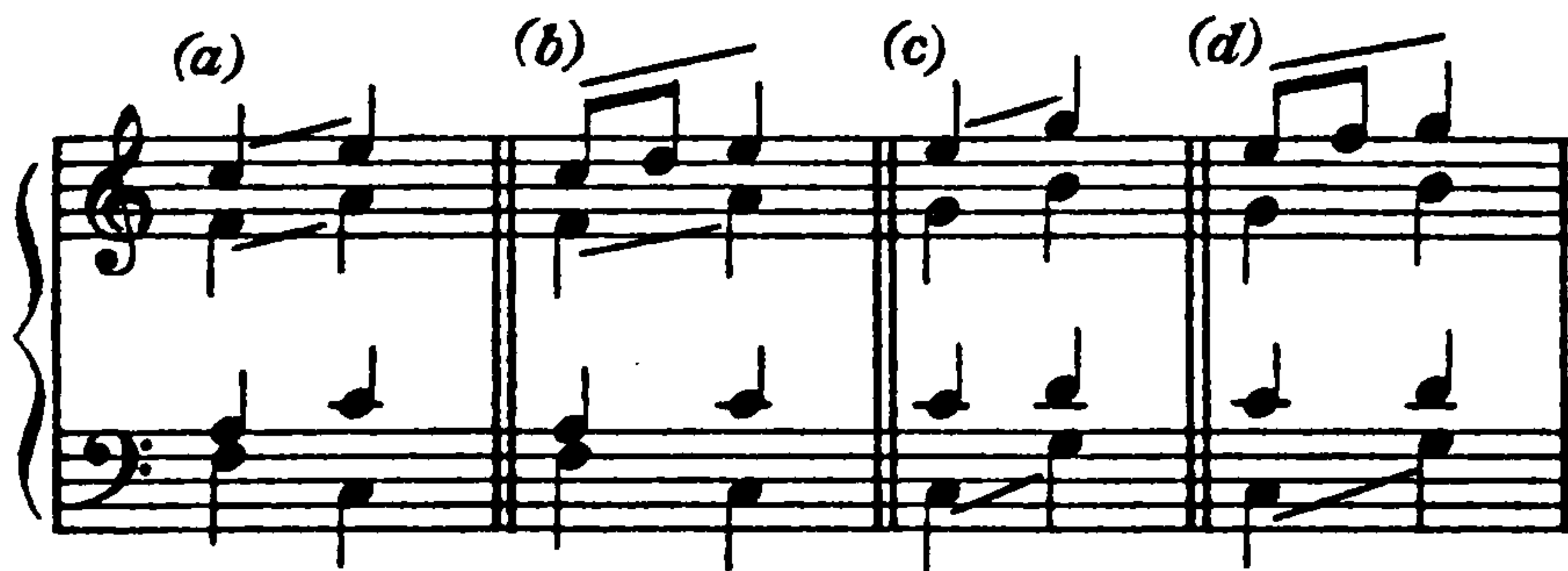
(ii) Take care that the introduction of a passing note does not produce 5ths. In such a case the passing note must be omitted, or the parts rearranged.

Ex. 73.



(iii) A passage incorrect without passing notes is equally incorrect with them.

Ex. 74.



(a) 5ths between S. and A. are *not* saved by the passing note at (b).

(c) Exposed octave *not* saved by the passing note at (d).

(iv) Avoid running one part into another — the effect is ugly (Ex. 75 (a) ; and avoid nearly running one part into another (Ex. 75 (b)).

Ex. 75.



At (a) the alto runs into the soprano ; at (b) the "run in" is only just avoided and the effect is bad.

(v) Never have more than two passing notes simultaneously, or congestion results. Remember that too few passing notes are preferable to too many.

6. Two special points must be noted in connection with the minor key .

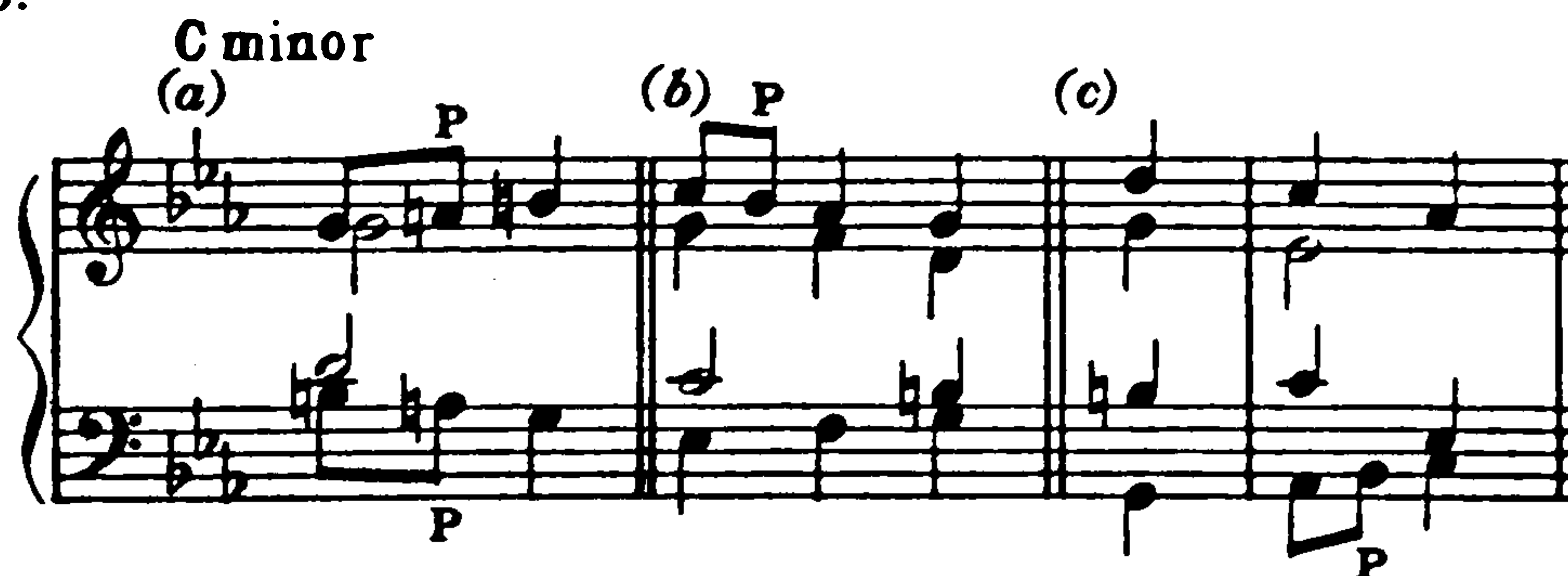
(a) The 6th of the scale as a *passing note* is always sharpened.*

(b) The 7th of the scale as a *passing note* is *not* sharpened.

* i.e. raised a semitone.

These procedures are necessary to avoid the augmented 2nd. But note that the actual harmony is still taken from the harmonic minor scale.*

Ex. 76.



At (a) the soprano has A *natural* passing note between harmony notes G and B, while the bass takes the same passing note in a *descending* passage.

At (b) the soprano has B *flat* passing note, descending.

At (c) the bass has B *flat* passing note, *ascending*.

7. It must be clearly realised that passing notes *do not affect the harmony*. Thus, for example, the harmony for Ex. 77 (a), treating unaccented quavers as passing notes, is identical with that for Ex. 77 (b), in which the passing notes are omitted.

Ex. 77.



8. The student must be prepared to treat appropriate notes as unessential. For this the following hints are useful :

- (a) With crotchet beats do not harmonise consecutive quavers with different chords.
- (b) With minim beats, do not harmonise consecutive crotchets with different chords.
- (c) With quaver beats, do not harmonise consecutive semiquavers with different chords.

Consider this melody in connection with (a) .

Ex. 78.



*Note carefully the implication of this : At this stage, if the sharpened 6th or flattened 7th are encountered in an exercise, they are automatically passing notes. (Their treatment as harmony notes is considered later.)

Harmonising every note with a separate chord produces hopeless congestion:

Ex. 79.

Ib VIIb I IIb IVb V Ib V I

The correct procedure is to treat unaccented quavers as passing notes

Ex. 80.

Vb I IIb V .

Similar principles apply in connection with (b) and (c) above.

9. Rate of chord-movement in triple and compound times needs care. In triple time chords will move in the following rhythms .

Ex. 81.

(a) $\frac{3}{4}$ ♩ ♩ ♩ || (b) $\frac{3}{4}$ ♩ ♩ || (c) $\frac{3}{4}$ ♩. || but not (d) $\frac{3}{4}$ ♩ ♩ ||

Consider Ex. 82.

Ex. 82.

(a) IIb Ib VIIb I (b) IIb V I (c) Ib I Ib IV VI V (d) VI V IIb

At (a) there are three one-beat chords to the bar ; at (b) a two-beat chord followed by a one-beat ; at (c) the whole bar is occupied by a single chord (I). All these are good. But (d) — one-beat chord followed by two-beat— is poor : the syncopated “bump” is ungainly. In compound times the same principles apply, substituting “pulse” for “beat,” since any bar of compound time is merely two, three or four bars of simple triple. In 6/8, for example, Ex. 83 (a) is bad as it exhibits the same rhythmic fault as (d) in Ex 82 ; but (b) is good.*

Ex. 83.

(a) (b)

I IIb V I — IIb V

10. In actual harmonisation the student may find it helpful at first to “skeletonise” the given part, by removing the passing notes (see Ex 77), harmonising it in its undecorated form. Then the given passing notes should be put back and any others which may seem desirable added in the other parts, beginning with the bass. But there are some “stock” possibilities which should be noted.

Ex. 84.

(a)

Vb I VIb II Ib IV IIb V I Vb

These are really decorations of those given in Ex. 52. They are effective either from strong to weak or from weak to strong, and may also be used in the reverse direction. In a given bass, note especially

Ex. 85.

V — Ib

The upper parts can be arranged to suit context.

* See Addenda, paras. 1 and 2.

Exercises.

1. Add A. and T. introducing passing notes where appropriate. Unaccented quavers approached and quitted by step are passing notes.

(a)

(b)

2. Add S. A. T. introducing appropriate passing notes.

(a)

(b)

* (c)

† (d)

* "P" indicates passing note.

† Refer to para. 9.

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CHAPTER 7.

THE DOMINANT SEVENTH.

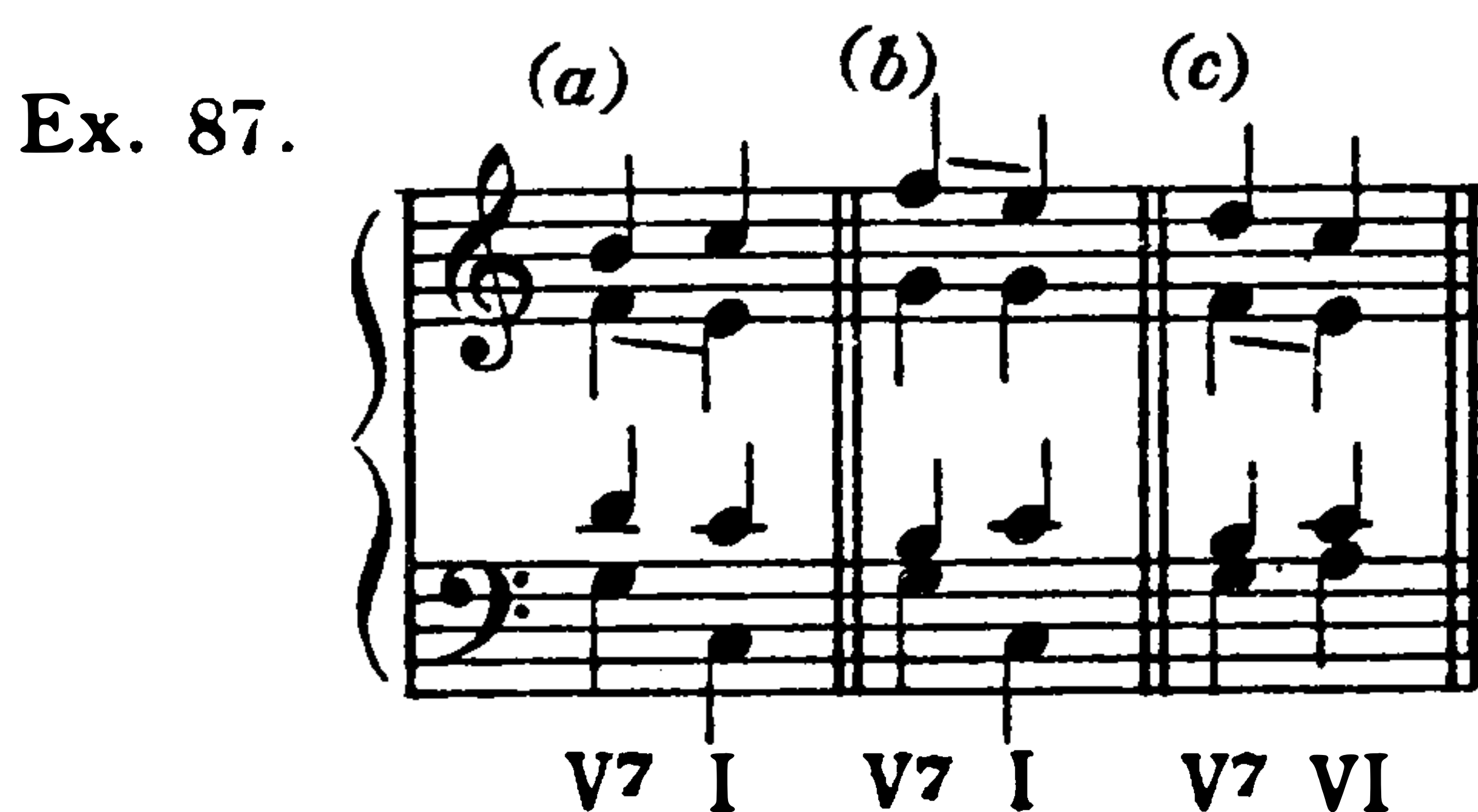
1. The chord of the dominant 7th consists of the dominant triad with another 3rd added at the top, producing a minor 7th above the root. The chord-indication is V7, and the figuring is $\frac{7}{3}$ which is normally abbreviated to 7.

Ex. 86.



It is thus a discord and needs to be correctly "resolved." Resolution means passing from a discord to a concord.

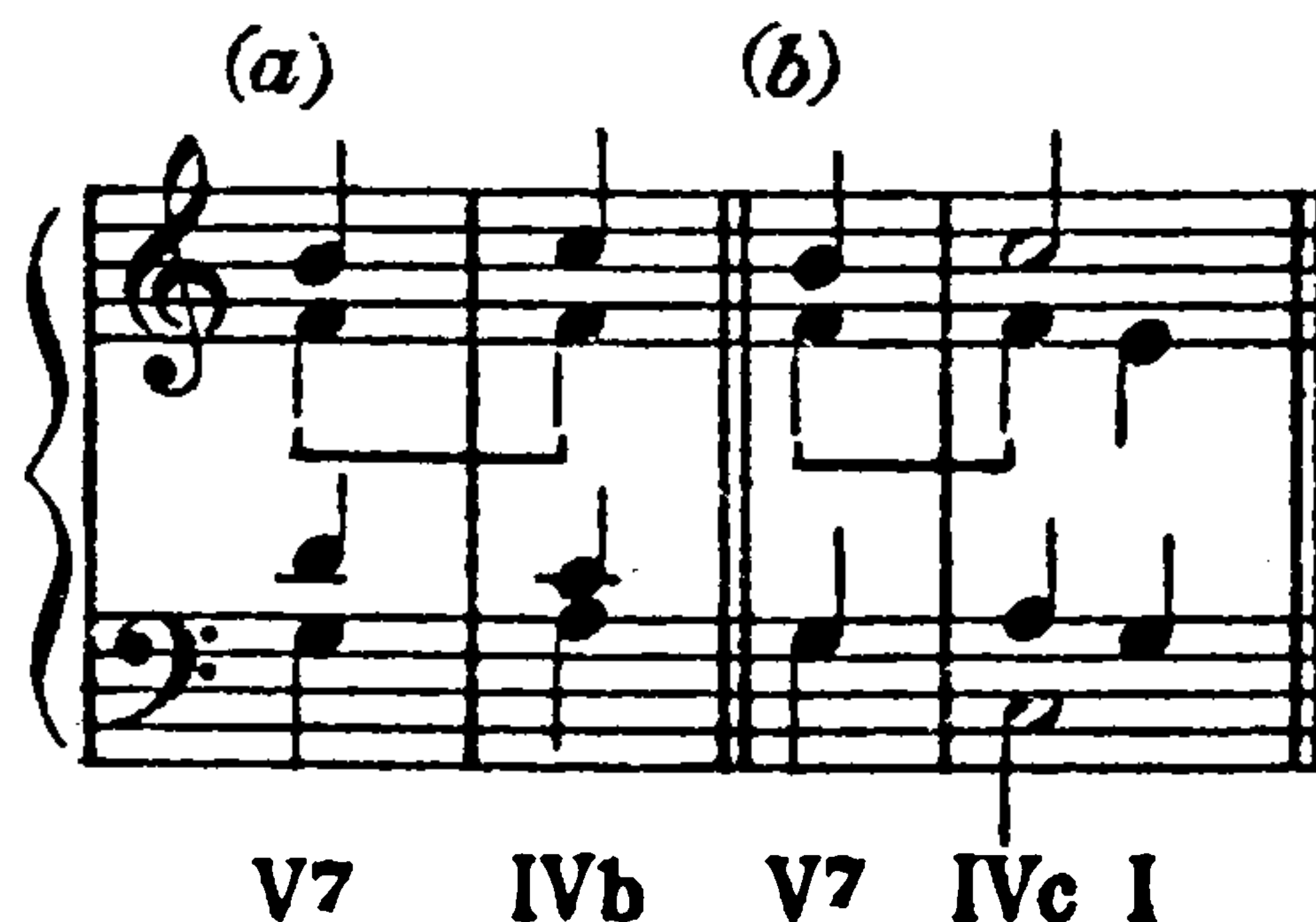
2. The actual discord is the 7th above the root and this falls a step to its resolution, the chord of resolution being either I or VI.



Note that the 5th from the root may be omitted as at (b). When resolving to VI, the 3rd of this chord is doubled in the usual manner. V7-I is, of course, a perfect cadence and V7-VI an interrupted cadence.

3. In root position the dominant 7th may resolve to IVb or IVc, the 7th remaining stationary.

Ex. 88.



The latter is useful as a decoration of the perfect cadence ; note that in this case V7 has its 5th omitted.

4. There are three inversions, *all of which resolve to the tonic chord*. Their figurings are respectively :

1st inversion $\frac{6}{5}$, normally abbreviated to $\frac{6}{5}$.

2nd inversion $\frac{6}{4}$, normally abbreviated to $\frac{4}{3}$.

3rd inversion $\frac{6}{2}$, normally abbreviated to $\frac{4}{2}$.

Ex. 89.



Note that inversions of the dominant 7th *must be complete*. The second inversion may also resolve to Ib, the bass rising a step. In this case the 7th also *ris*es a step.

Ex. 90.



5. The same bass may be used weak to strong provided the strong note is the 7th of V7.

Ex. 91.



The first F is called the "preparation" of the second F, which is the discord. This usage should be noted and may be stated thus, in connection with a given bass :

If the 4th of the scale, in the bass, is repeated or tied weak to strong and falls a step, the strong note *must* be harmonised as V7d.

6. The cadential $\frac{6}{4}$ (Ic) may be followed by V7d. This gives automatic harmonisation of the 5th, 4th, 3rd notes of the scale in the bass, *provided the 4th is not stronger than the 5th*.

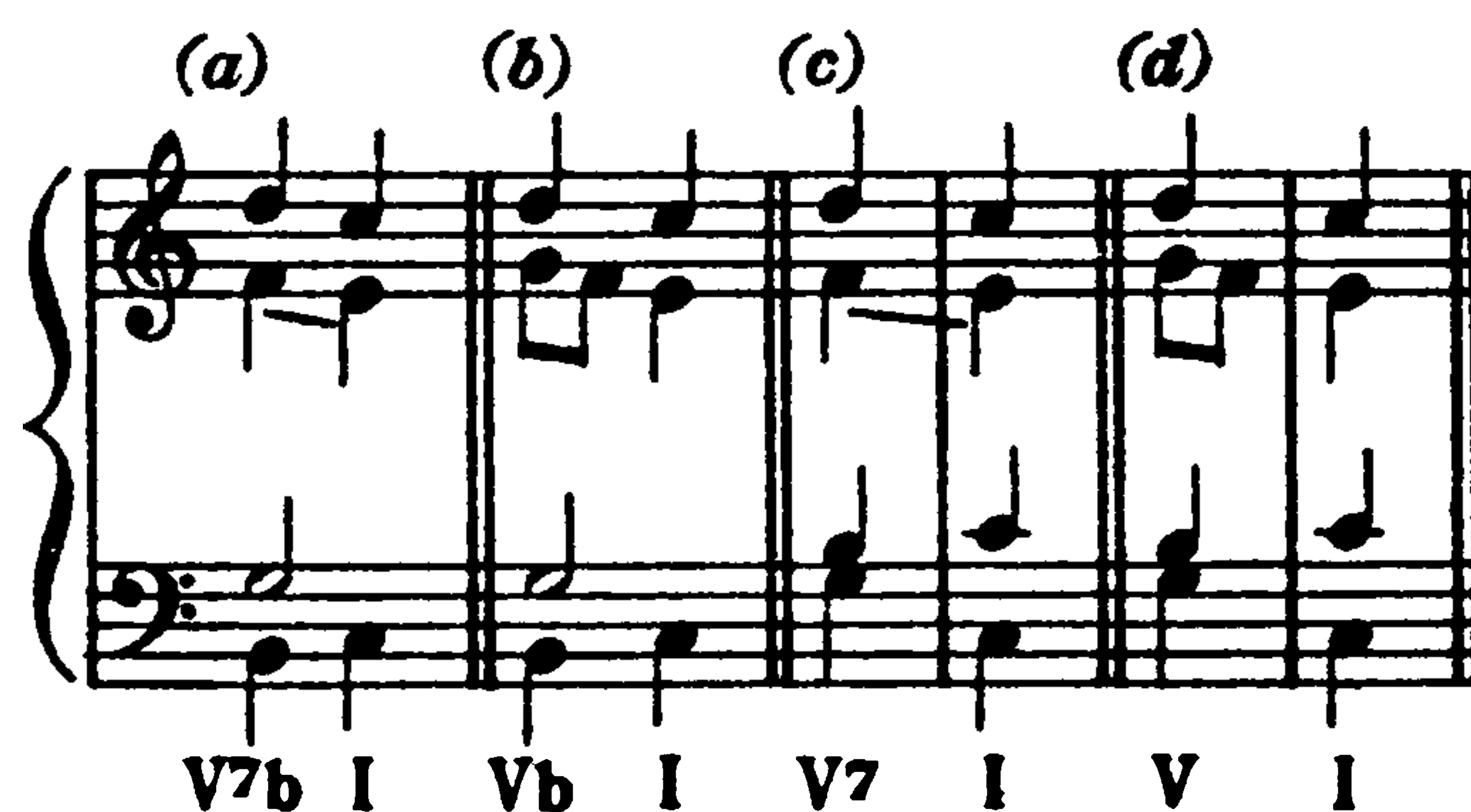
Ex. 92.



Compare this with Ex. 85, in which V-Ib is essential to avoid congestion.

7. Broadly speaking, any progression involving some form of V-I can now be harmonised by some form of V7-I, but this must not be interpreted too literally. In most cases it is more fluent to introduce the 7th as a passing note, *e.g.* (b) rather than (a). The same applies at cadences, (c) and (d).

Ex. 93.



But the rhythmic effect must be considered. It is also worth noting that the 4th of the scale falling to the 3rd, in either soprano or bass, can be harmonised by the appropriate form of V7-I; but context and harmonic propriety must be taken into account.

8. V7d may be substituted for VIIb or Vc in Ex. 51 (a) and (c), and Ex. 66 (d) respectively. But the ensuing curve of the bass must be considered. Compare (a) with (b) in Ex. 94.

Ex. 94.

(a) (b)

I V7d Ib IIb V I Vc Ib IIb V

The latter is much stronger ; the bass of (a) tends to wobble.

9. Useful "stock" harmonisations are :

Ex. 95.

Ib V7c I I V7c Ib

Compare with Ex. 84, where the soprano F (4th of scale) is a passing note. Note also that these give good harmony for the first three notes of the scale in the bass.

10. Ornamental resolution is occasionally used. In this, the 7th moves to the 5th or the root of the chord before finally resolving.

Ex. 96.

(a) (b)

V7b I V7c I

(b) should be especially noted. To harmonise the two quavers with separate chords would cause congestion. The G leaps, so cannot be a passing note ; hence both F and G must belong to the same chord, which can only be V7.

11. The 7th may be transferred from one voice to another, resolving in the latter. In this case the part which originally had the 7th *must fall*.

Ex. 97



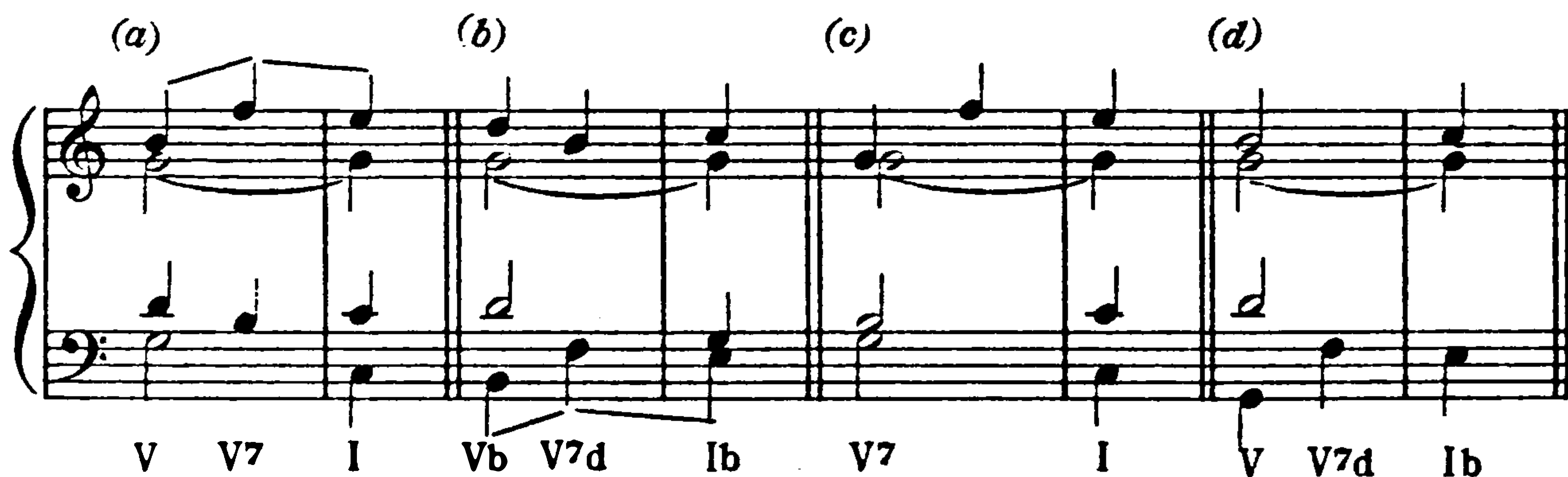
12. Three new forms of inverted perfect cadence (for intermediate phrase-ends) are now available : V7b-I, V7c-I, and V7d-Ib. The last is the most generally useful, but all are good.

13. In harmonising a cadence involving V7-I, introduce the actual 7th as late as possible, otherwise the cadence tends to feel unnaturally drawn-out. Compare (a) with (b) ; the latter is preferable.



14. If the given part leaps up a diminished 5th from the leading note and then falls a step, the leap is from 3rd to 7th of V7 (Ex. 99 (a) and (b)). If it leaps up a 7th from the dominant and then falls a step, the leap is from root to 7th of V7 (Ex. 99 (c) and (d)).

Ex. 99.



At (a) and (b) note that the 3rd of the chord (B) must be replaced in some other voice.

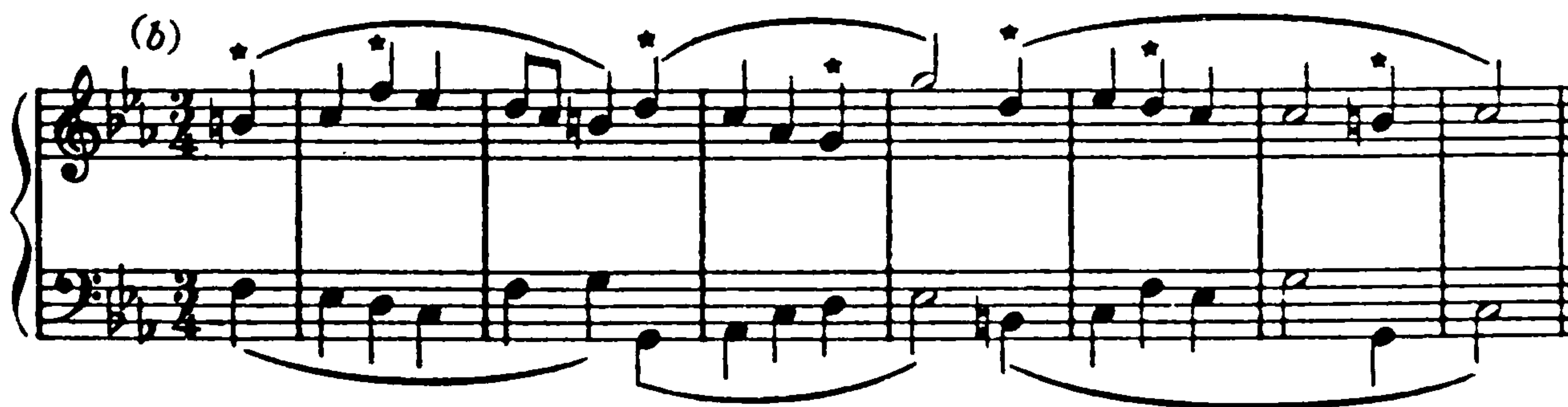
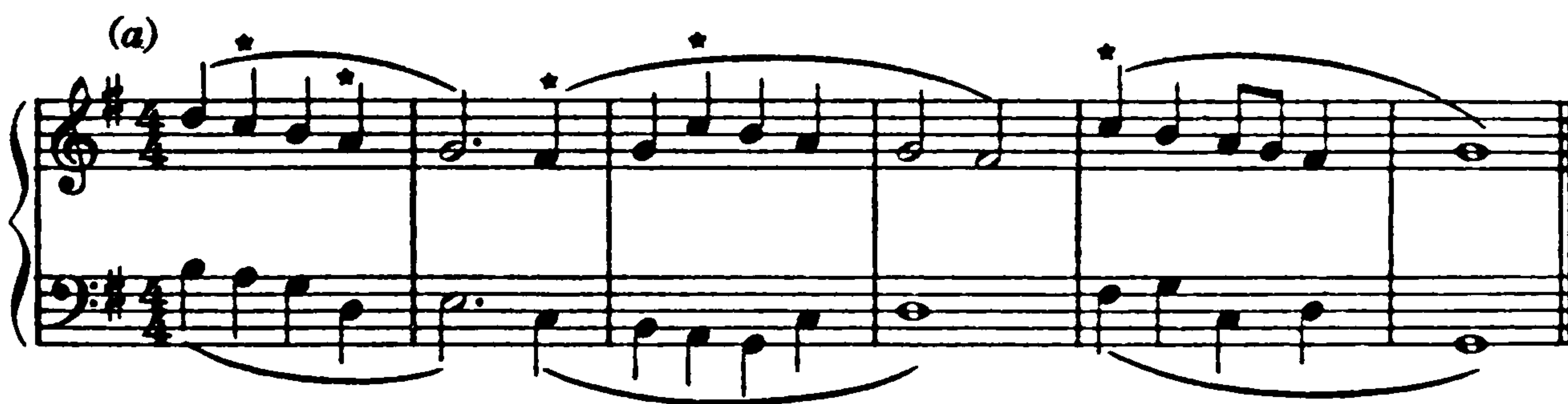
15. N.B.—Do not substitute V7 for V as the second chord of an imperfect cadence, or the cadential effect is destroyed.

Exercises.

1. Resolve these dominant 7ths, in each case indicating the progression of the 7th by a line. Add chord-indications and where more than one resolution is possible, show both.



2. Add A. and T. to the following, using the appropriate positions of the dominant 7th where indicated by asterisks. Insert chord-indications first.



3. Add S.A.T., making appropriate use of the dominant 7th. Insert chord-indications first.

(a)

(b)

(c)

(d)

1. Add A.T.B.

(a)

(b)

(c)

(d)

* Use two crotchet chords — IVb-V7b. This keeps up the interest under the long note.

† A.T.B. enter here

‡ Use Va on each side of the barline (see note at end of chapter 4)

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3. A most important use of IIIb occurs when a phrase of a melody ends mediant to tonic.

Ex. 103.



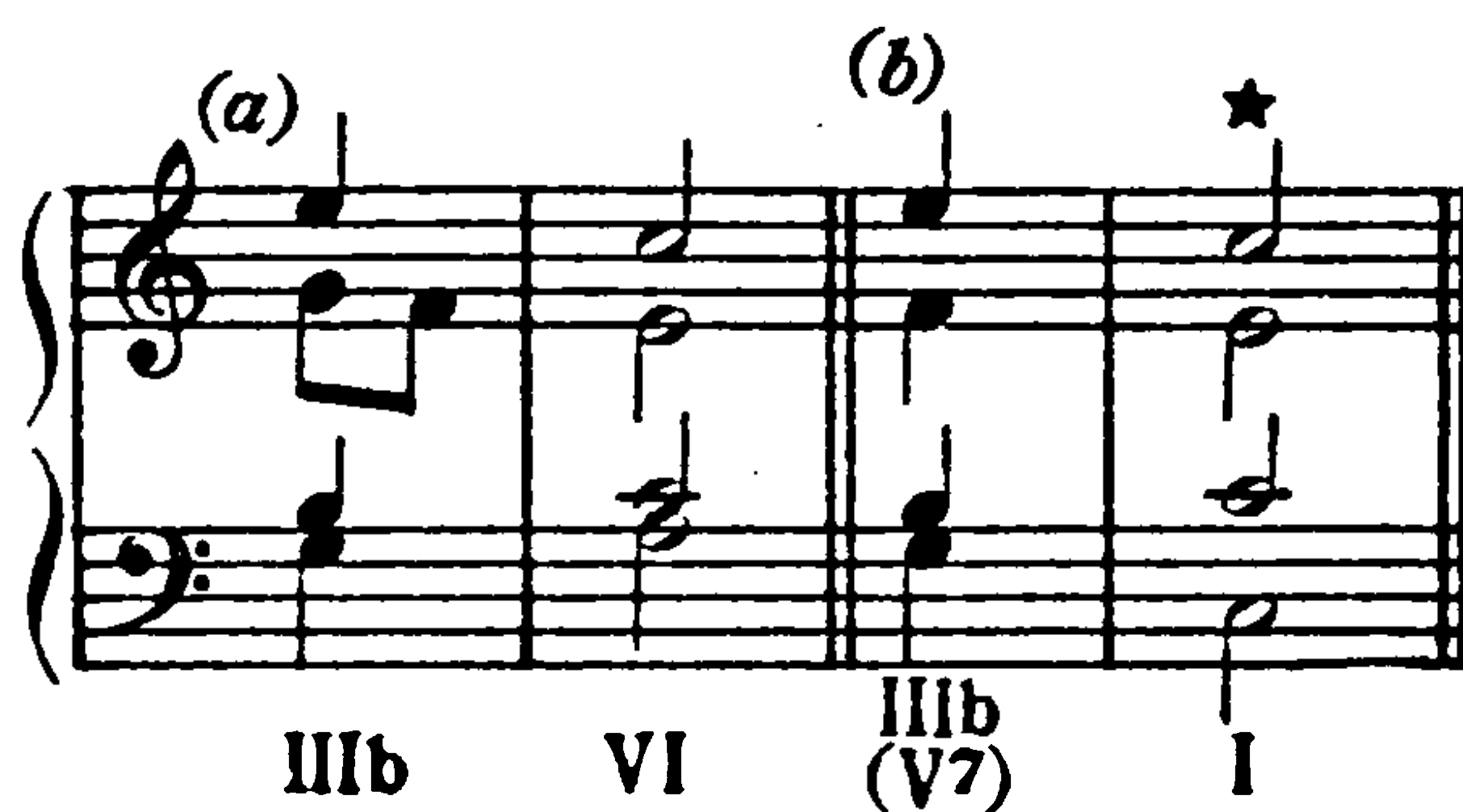
In this case the harmony is IIIb-I for a final cadence, or IIIb-VI or Ib for an intermediate cadence. IIIb is taken as a substitute for Va.

Ex. 104.



The soprano E is taken as a substitute for D, so that IIIb stands as Va with its 5th replaced by a 6th above the bass. The 7th may be introduced as a passing note (a), or it may appear simultaneously with the other notes of the chord, provided it is *below* the 6th (b).

Ex. 105.



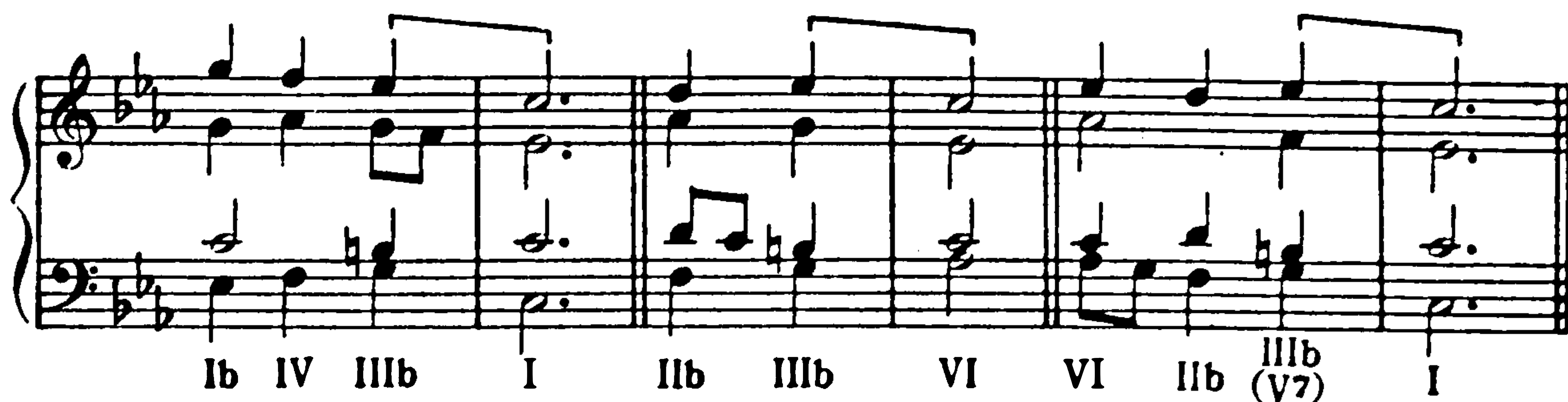
At (b) we have the dominant 7th with its 5th replaced by a 6th. Note that the exposed octave at * is unobjectionable.

4. The above use of IIIb is of great importance and must be introduced in all appropriate cases. *No other satisfactory harmonisation is possible in the case of a mediant to tonic ending.*

5. MINOR KEY.

In the minor key the mediant chord is an augmented triad. The only use which need be considered is the substitution of IIIb for Va as explained in para. 3 above. Examples should suffice.

Ex. 106.



6. Note that in both major and minor keys, either the *bass* of IIIb should be doubled, or the 7th introduced. The 6th above the bass may *not* be doubled when IIIb is used as a substitute for Va.

7. This use of IIIb is also appropriate with such phrase-endings as the following.

Ex. 107.



To harmonise each quaver with a separate chord would be congested, and the correct procedure is.

Ex. 108.



Exercises.

1. Add A.T.B., introducing IIIb in a scale-series of 1st inversions.



* See Addenda para 3

2. Add S.A.T. introducing IIIa or IIIb at the asterisks.



3. Add A.T.B. making appropriate use of the mediant triad in root position or first inversion.



* Use VIIb-VI—a satisfactory substitute for V-VI in the major key.

† See para. 7.

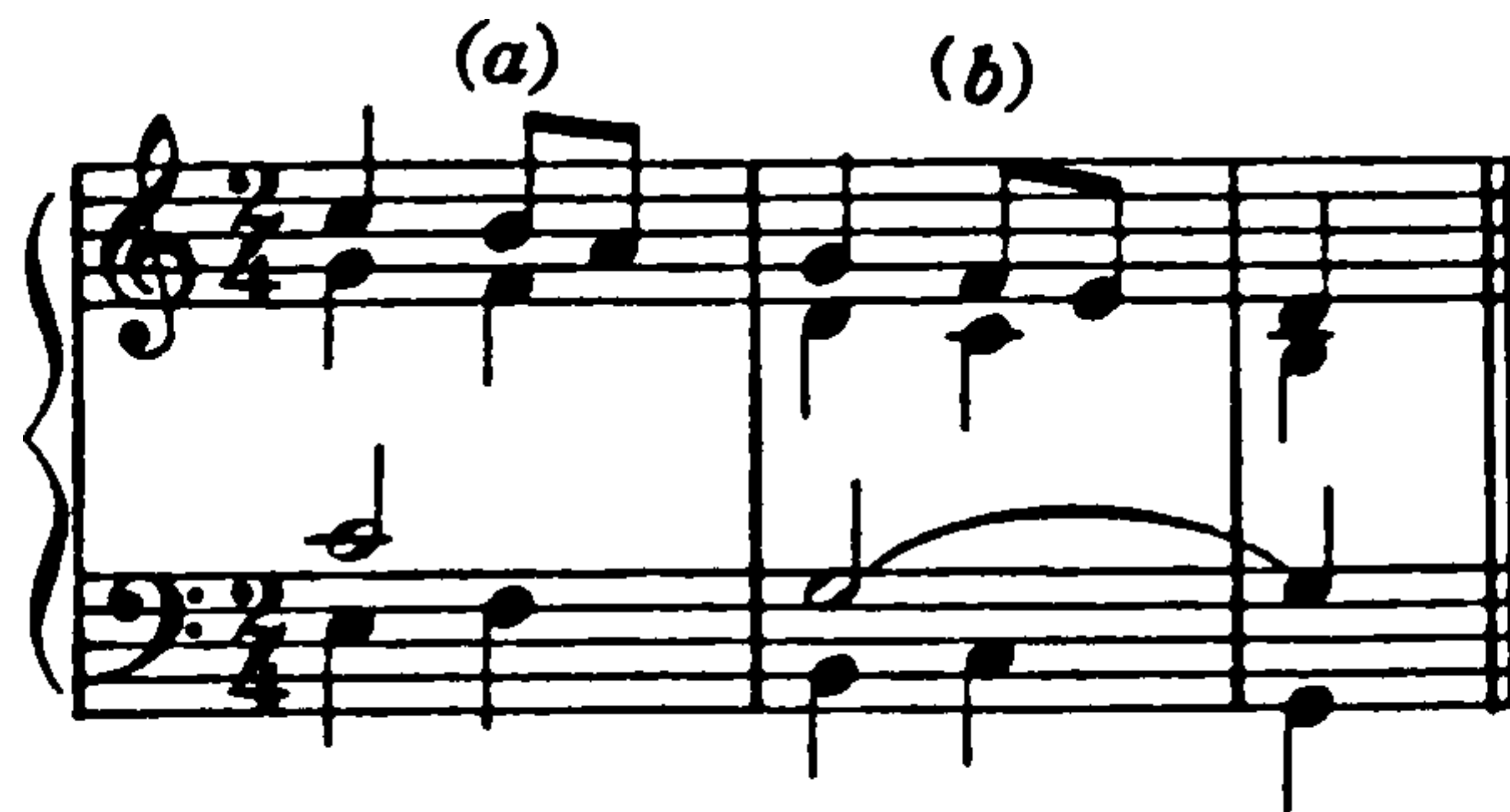
‡ Change to IIIb on the dot.

CHAPTER 9.

ACCENTED PASSING NOTES.

1. An accented passing note is one which occurs on the strong part of the bar or beat ; it is more strongly accented than the note to which it proceeds, and thus *replaces* that note on the accent.

Ex. 109.

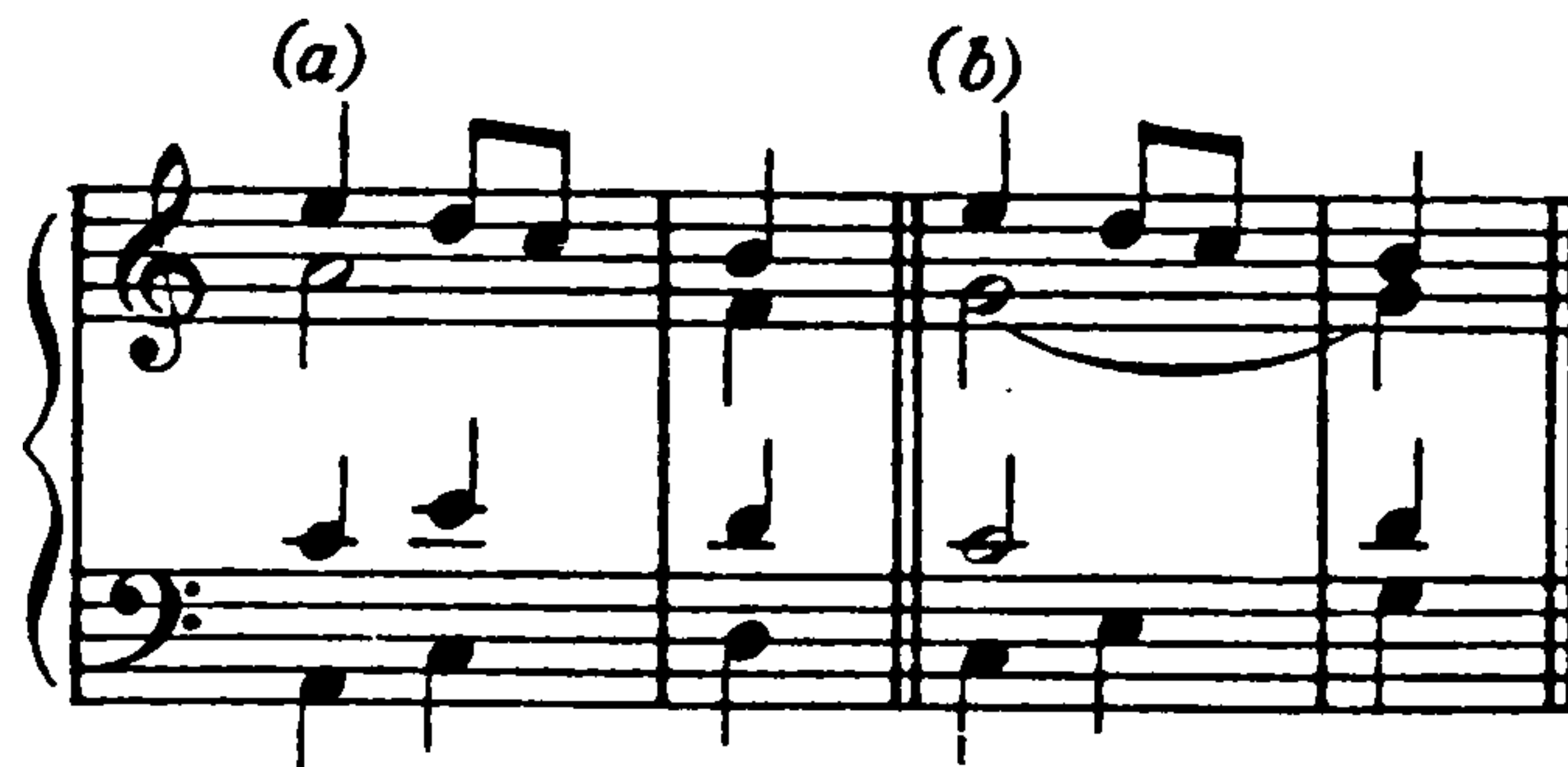


At (a) the soprano B is an accented passing note replacing the harmony note A.

At (b) the soprano F is an accented passing note replacing the harmony note E.

2. An accented passing note and its note of resolution may not be *struck* together unless the latter be in the *bass*. Thus at (a) in Ex. 109 there is no A against the soprano's accented passing note B, and at (b) there is no E against the soprano F. But the following are also correct:

Ex. 110.



At (a) the bass strikes C against the soprano's accented passing note D ; this is permissible since the C is *in the bass*. At (b) there is a C in the tenor against the soprano D, but this C is not *struck* against the D, being held on from the preceding beat. It is therefore acceptable.

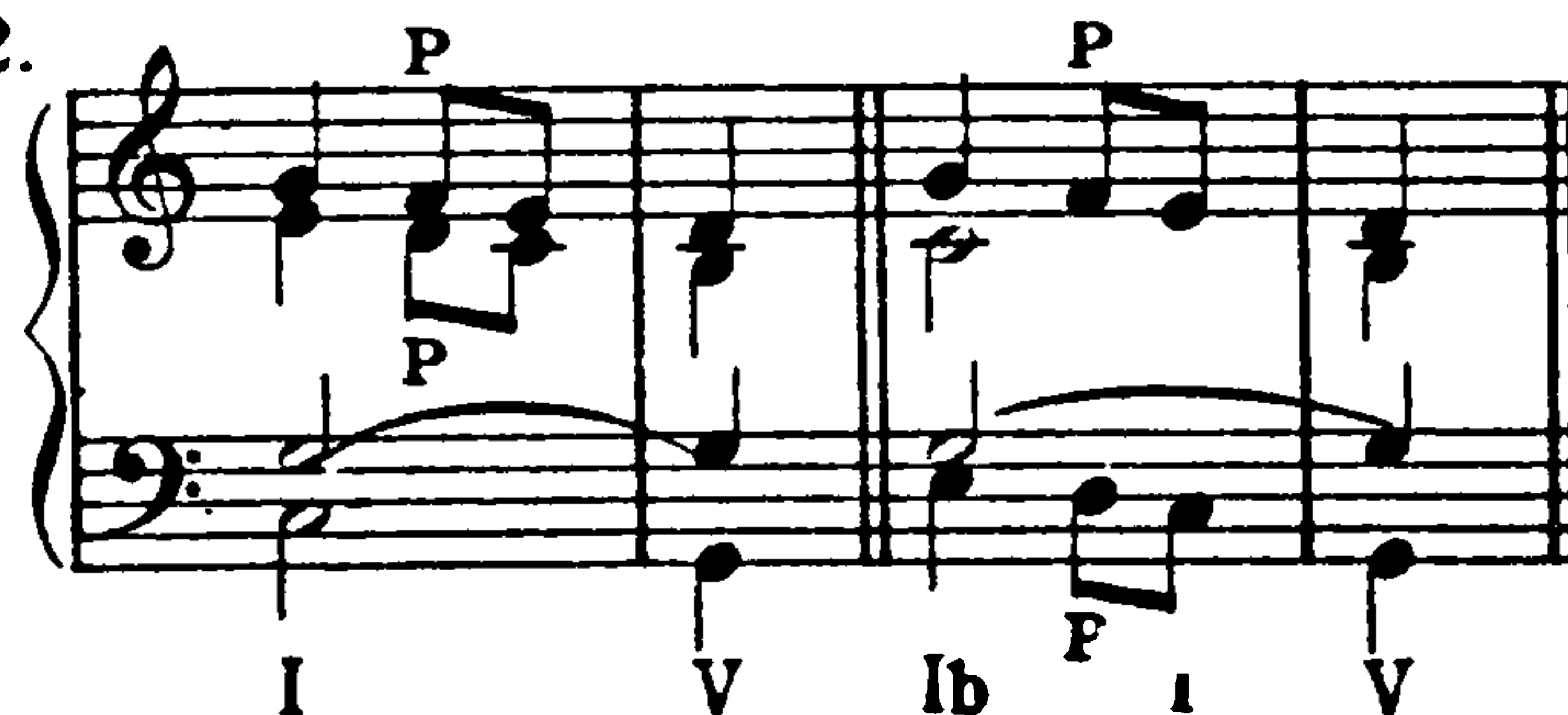
3. Accented passing notes ascending need care. They should move in parallel 3rds or 6ths between root and 3rd, and 3rd and 5th of the *same* chord. (But see also paras. 4 and 10).

Ex. 111.



This procedure is also useful descending .

Ex. 112.



4. Two parts may take the same accented passing note in contrary motion, at least an octave apart.

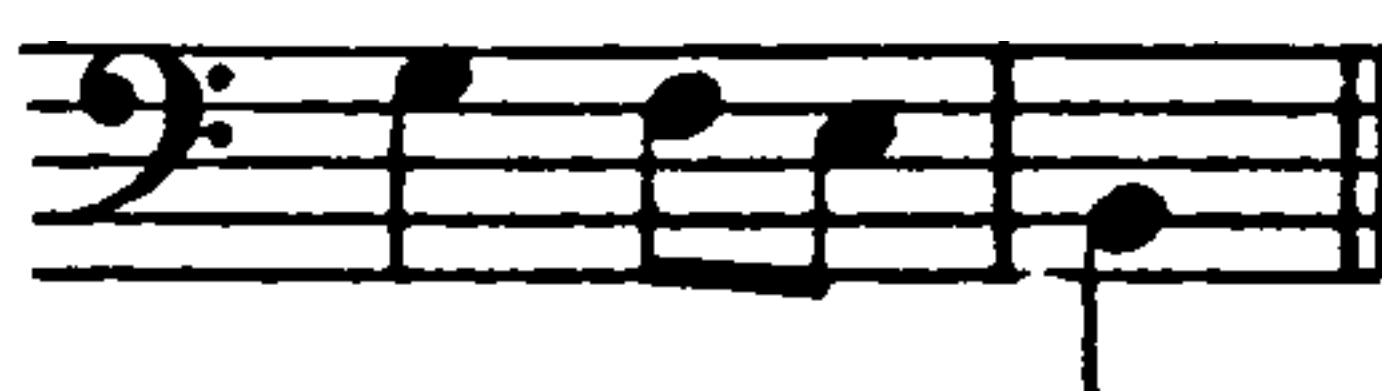
Ex. 113.



Note that in all these cases (Ex. 111 to 113), there is *no change of chord involved*.

5. Accented passing notes in the bass need still more care. Ex. 111 to 113 above show uses where there is no change of chord, and it should be noted that in every case the bass moves from the root position to the first inversion or *vice versa*. *Movement to or from the bass of the second inversion must be avoided*. The only other possibility in elementary work arises in such a case as the following :

Ex. 114.*



Here the two quavers cannot be harmonised with separate chords, or congestion results. The E leaps, so *it must be a harmony note* (remember this important rule) ; therefore the F is an accented passing note, and the solution is .

Ex. 115. *

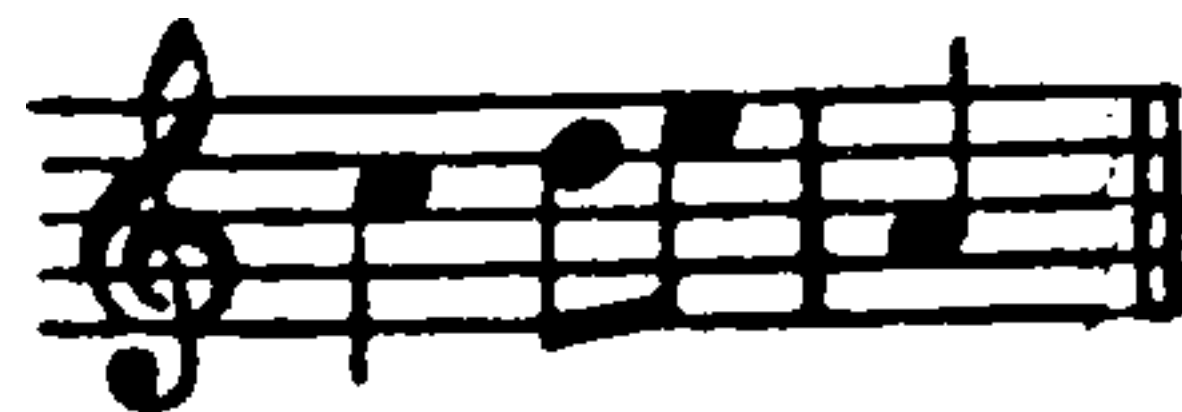


In such a case as this, the accented passing note should move to the bass of a first inversion rather than a root position.

* See Addenda, para. 4.

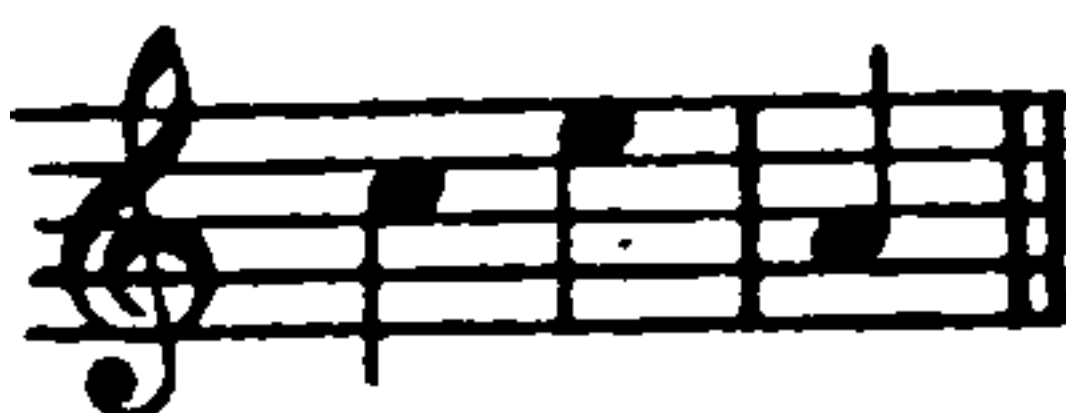
6. The rule that a note which leaps must be a harmony note applies in any part. Consider the following :

Ex. 116.



The E leaps, making the D a passing note. "Skeletonised," the passage is :

Ex. 117.



for which the obvious harmony is :

Ex. 118.



When the passing note D is replaced, a D is needed simultaneously in the bass, to conform with paras. 3 and 4 above. Hence

Ex. 119.

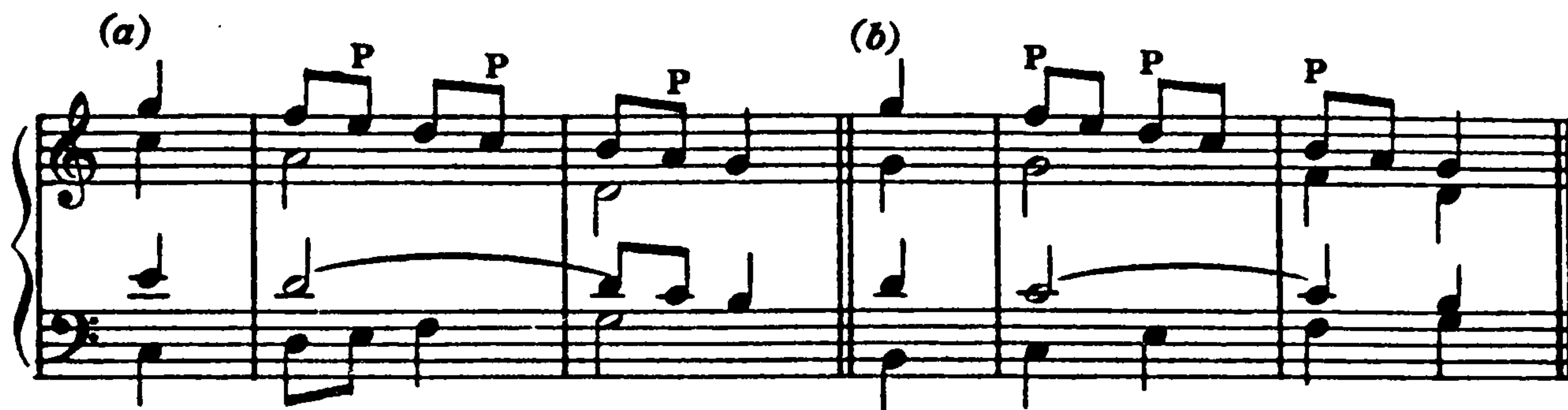


7. The student should not attempt to use accented passing notes ascending except under the conditions explained above, and it may be taken for granted that in elementary work further usages are not likely to be encountered. In descending passages, the choice between accented and unaccented passing notes is apt to be troublesome, and the following suggestion is helpful

In a descending scalar passage, prefer accented passing notes to unaccented ones.

Consider the following harmonisations of a given melody

Ex. 120.



(a) is harmonised treating *unaccented* quavers as passing notes. The harmony is satisfactory and two extra passing notes are possible in the lower parts.

(b) is harmonised treating *accented* quavers as passing notes. No other passing notes are possible, but the bass has rather a wider range and there is continual *accented discord*. This last is the point which really makes (b) preferable to (a). Accented dissonance strikes the ear strongly and demands resolution, thus creating a feeling of *progression onwards*.

8. The suggestion given in para. 7 must not be interpreted too literally — it is a suggestion, not a rule. Strength of harmonic basis must be taken into account. Consider the following :

Ex. 121.



If the quaver C be taken as a passing note (accented), the result may be :

Ex. 122.



producing the ungainly progression VIIb-IV. But taking the quaver B as a passing note (unaccented), a much more fluent and musical working results :

Ex. 123.



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Exercises.

1. Introduce accented passing notes at appropriate points in the S. and B. of the following :



2. Add S.A.T. treating appropriate quavers as accented passing notes.



3. Add A.T.B.



Use two crotchet chords here. C sharp and A are both harmony notes in the first chord, F sharp and B in the second. Since the passage is all leaps, nothing can be treated as unessential, and quaver chords would be congested.

CHAPTER 10.

SUSPENSIONS.

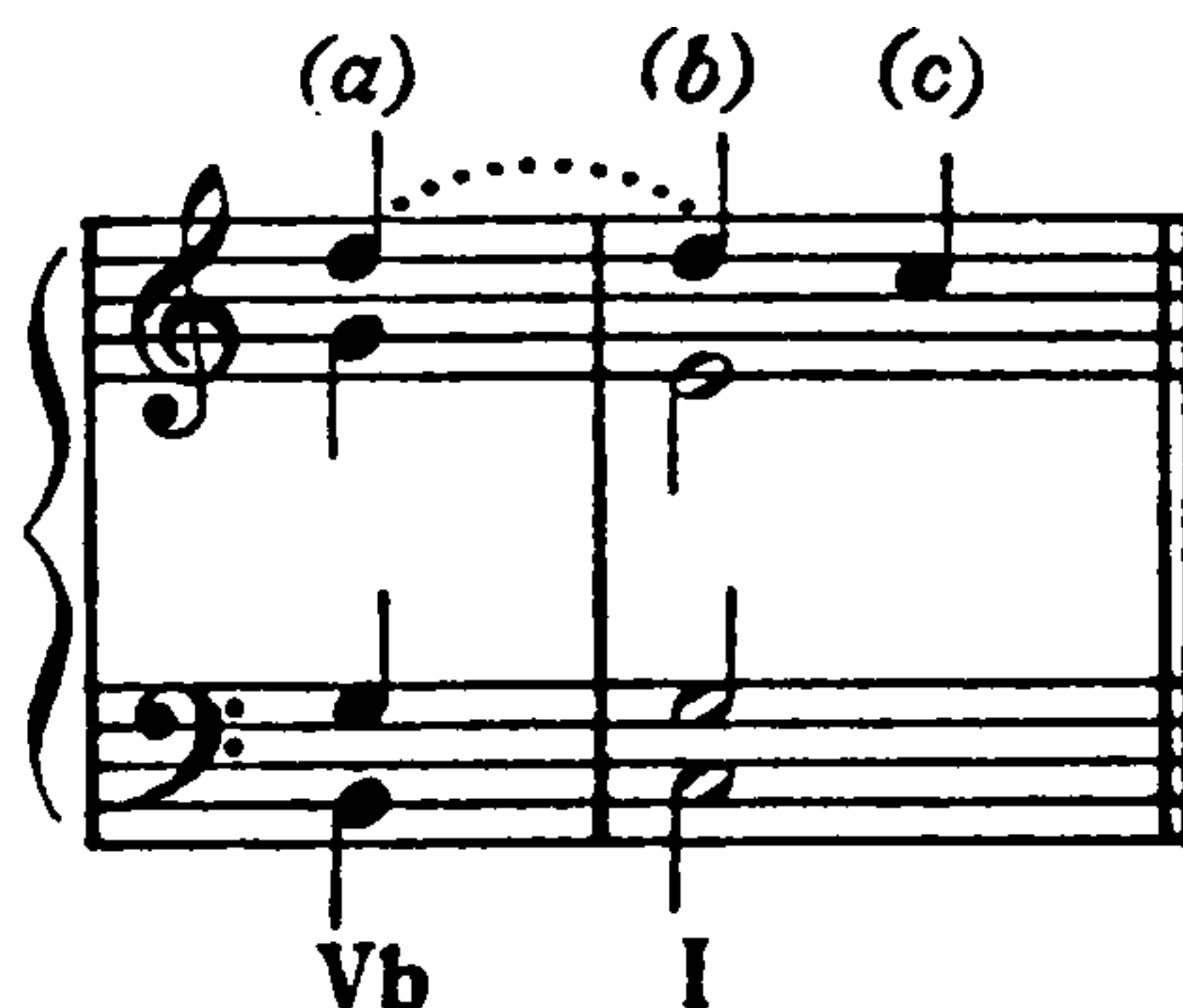
I. In Ex. 128 the soprano D falls a step to C, from weak to strong

Ex. 128.



If this D be kept across the barline, its fall being delayed, as in Ex. 129, a Suspension is produced.

Ex. 129.



This is known as a "9-8" suspension, since the intervals are a 9th to an octave above the bass of the second chord. It is thus seen that a suspension is a further type of unessential note, since the repeated (or tied) note does not form part of the chord against which it is sounded. There are three factors in the management of a suspension.

- (a) *Preparation*—the sounding of the note to be suspended as a harmony note in the same part, in the first chord ;
- (b) *Percussion* — the actual sounding or striking of the discord ;
- (c) *Resolution* — the progression of the discord to a concord, by falling one step.

2. A suspension may occur in any part, and any note of a triad may be suspended. The following are the possible suspensions over the chord of C major; they are all placed in the soprano for the sake of clarity.

Ex. 130.

(a) Root suspended

(b) 3rd suspended

(c) 5th suspended

N.B. (1) The note of resolution may not be sounded against the suspension unless the former be in the bass, as at (d), (e), and (f).^{*} Thus, at (g) and (h), D suspends C in the soprano and no C is sounded against the D. *There are no exceptions to this rule.*

(2) Where a suspension decorates a second inversion, as at (h), (i), and (f), the treatment of that second inversion is still restricted, as if it were undecorated (see chap. 5).

3. The suspension of the 5th of a chord is really only effective in connection with the second inversion (f). The crux of a suspension is that it should produce a discord, and this is absent in root position and first inversion, (j) and (k).

4. Suspensions in the bass need care. Only the root or the 3rd of a chord may be effectively suspended, and in elementary work it is safer to use only the suspension of the 3rd.† *The note of resolution may not be sounded above the suspension.*

Ex. 131.

(a) (b)

VIIb I V7d Ib

(a) shows the root of I suspended in the bass, and it is easily seen that the progression is somewhat ungainly.

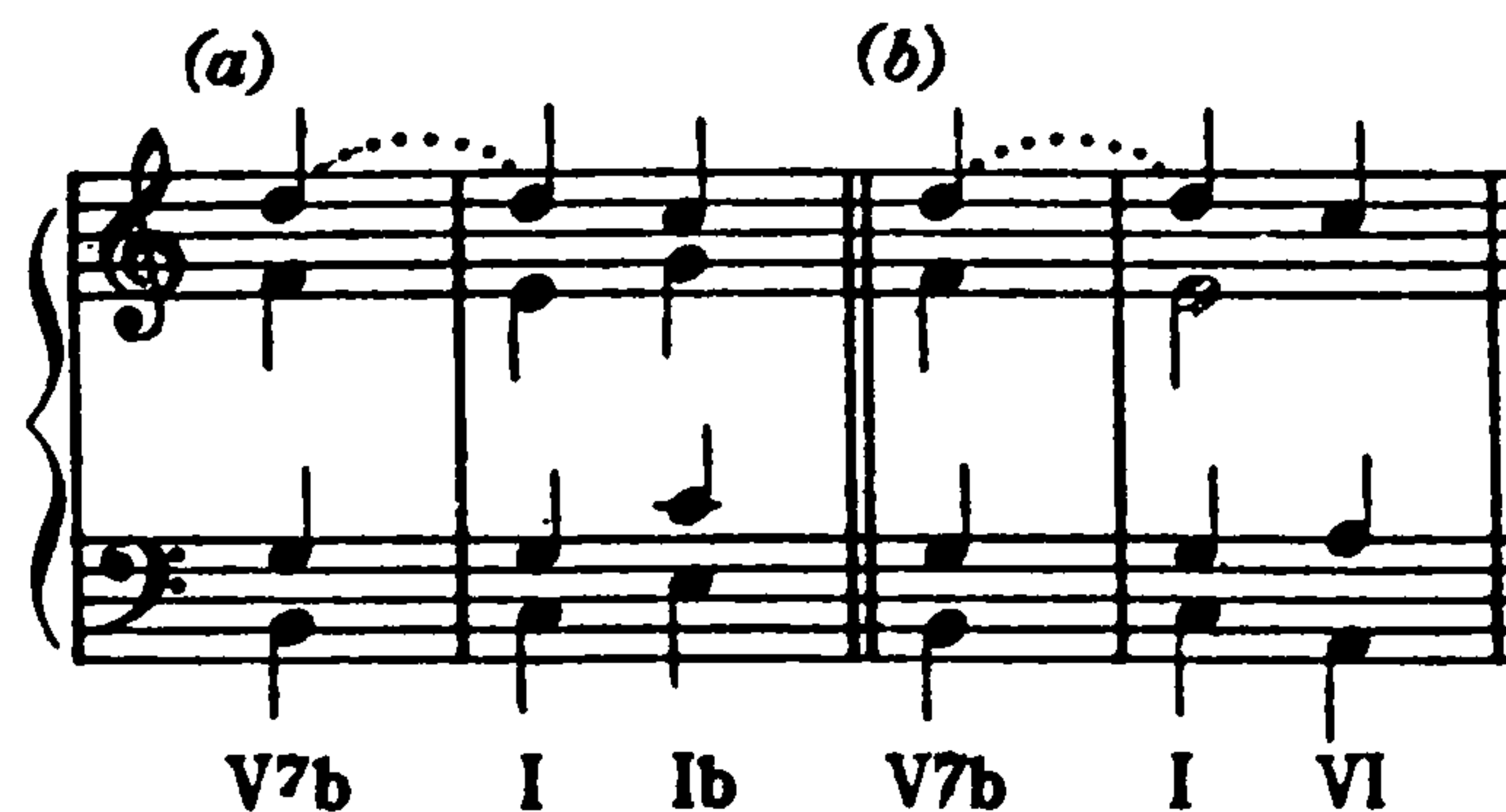
(b) shows the 3rd of I suspended in the bass, and its effectiveness is obvious.

* Compare chap. 9, para. 2. The principle is the same in both cases.

† This links up with the sentence immediately following ex. 115.

5. A suspension may resolve into another position of the same chord (a), or into another chord, provided that chord contains the note of resolution (b). The essential is that the suspended note should fall a step. In connection with (b), watch for consecutives.

Ex. 132.



6. The suspension 2-1 is ugly, and must be avoided.

Ex. 133.



This breaks the rule given in para. 2 (N.B. (1)). The alto E should drop to C.

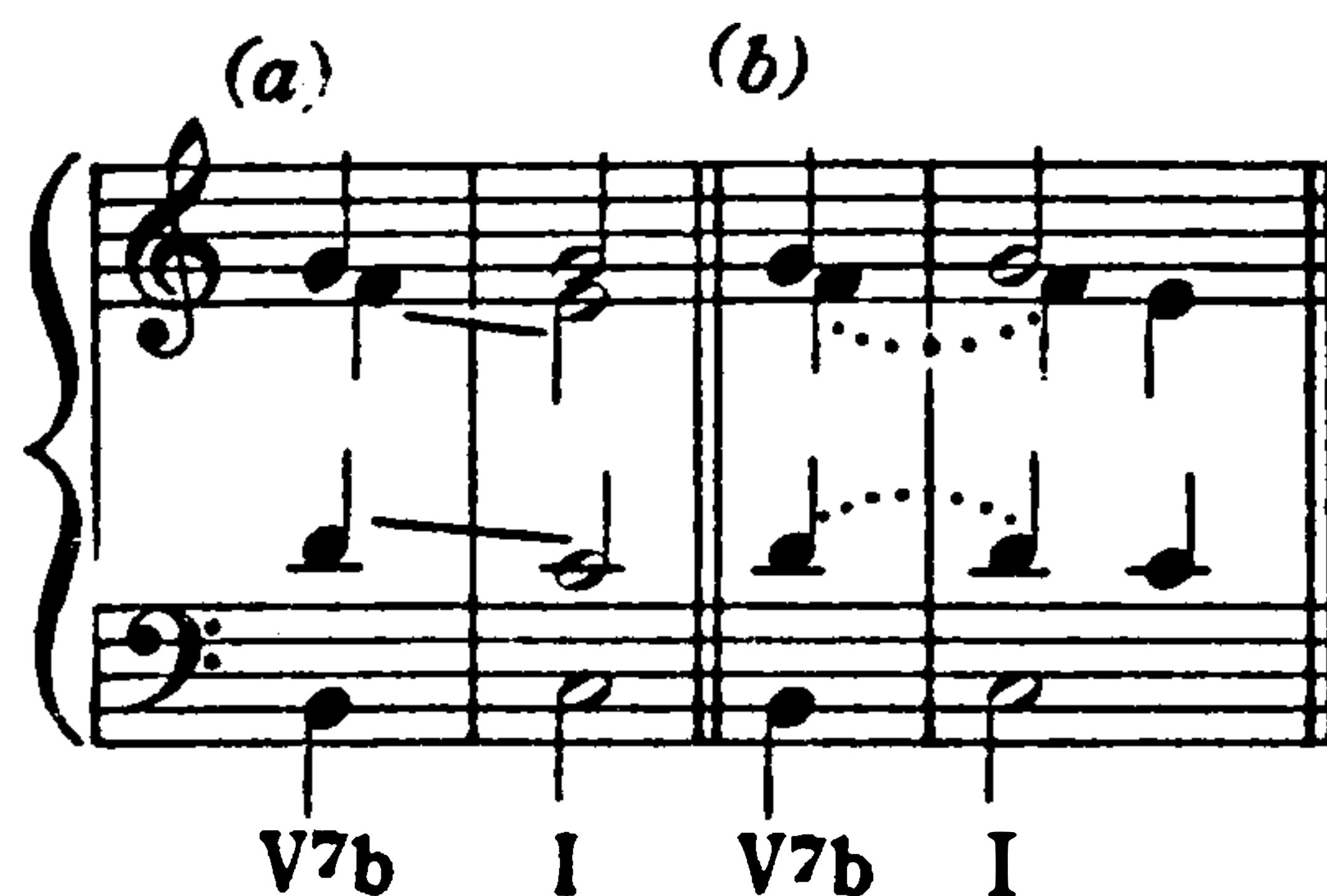
7. If two notes of a chord are both to fall a step into the next chord, *moving in parallel 3rds or 6ths*, a 'double' suspension is possible. In Ex. 134 (a) the soprano and alto D and F both fall a step, so a double suspension may be introduced, as at (b).

Ex. 134.



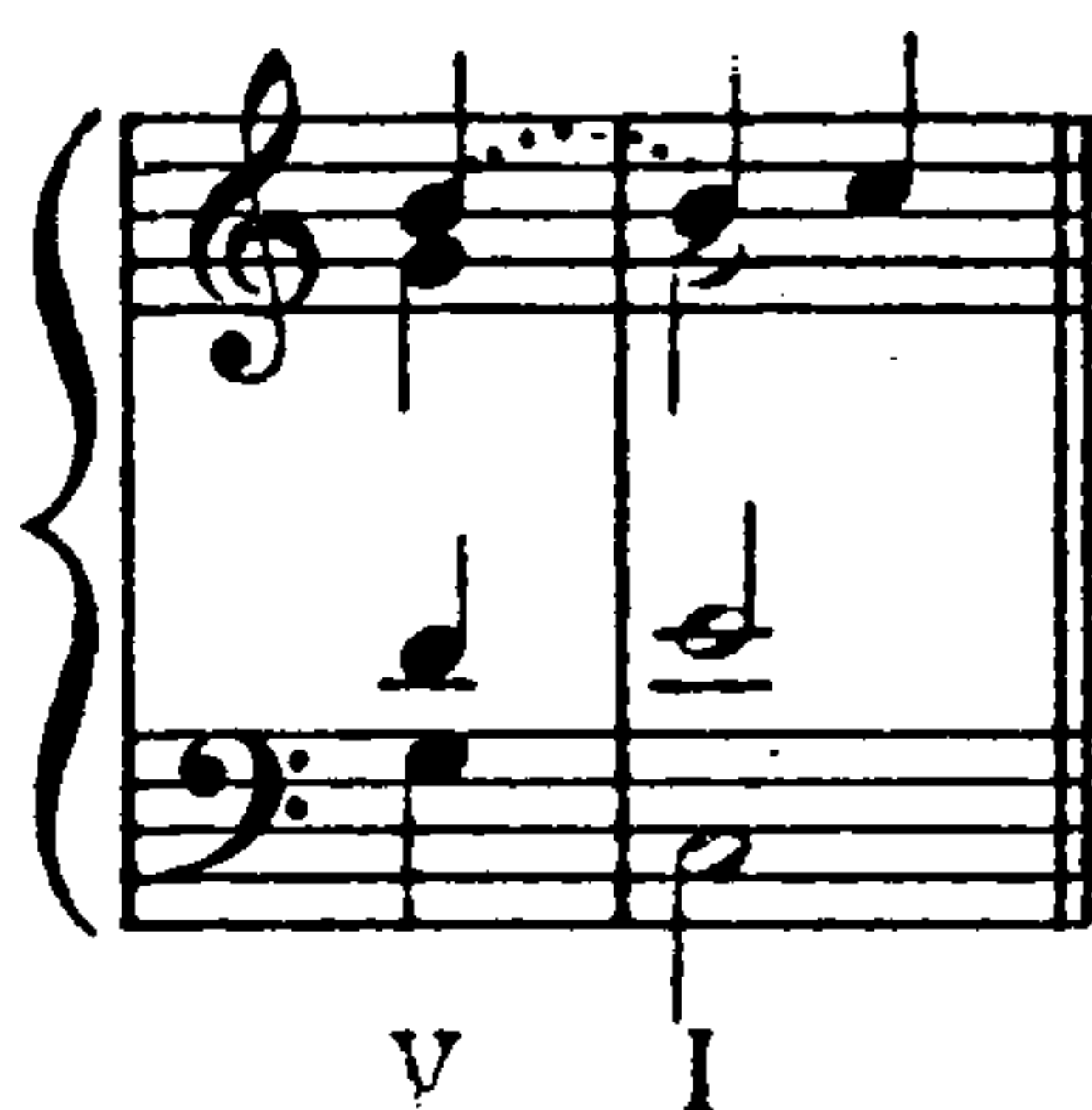
Similarly in parallel 3rds .

Ex. 135.



8. A suspension which resolves upwards is known as a Retardation ; the only one which need be considered is the retarded leading note, which, of course, rises to the tonic. In its simplest form it appears thus .

Ex. 136.



The harmony will be some form of V-I or V7-I. This retardation is only properly effective if combined with one or more of the suspensions already dealt with, in particular the 4th falling to the 3rd

Ex. 137.



9. Suspensions are applicable to the root, 3rd and 5th of the dominant 7th

Ex. 138

(a) (b) (c)

IV V7 I Ib V7 VI I V7d Ib

10. It will be noticed that in all the foregoing examples a dotted line is used for a tie. Whether a suspension should or should not be tied depends on the rhythm of the passage. The only rule that can be made is that *the second of two tied notes should not be longer than the first*. Apart from this, the matter has to be left to the good taste of the student.

11. Ornamental resolutions are sometimes useful. Note the following

Ex. 139.

(a) (b) (c) (d)

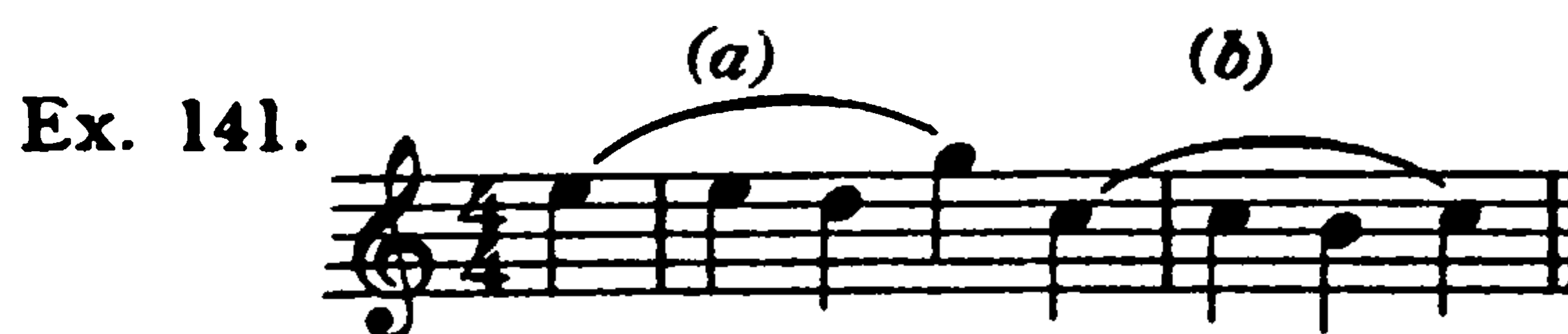
V7 I V7 I V7b I I IIb

The ornamental drop of a 5th. at (d), is only possible when the *root of a first inversion* is being suspended.

12. Suspensions do not remove consecutives.

Ex. 140.

13. If a note in the given part is tied or repeated weak to strong and falls a step, the second of the two notes should be made a suspension. Consider the following :



At (a) the E is a suspension, replacing D, and at (b) the C is a suspension replacing B. The harmonic skeleton is therefore :



which harmonises thus :



Replacing the given suspensions, the result is



14. A similar procedure is also applicable to a given bass.



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This could be harmonised as follows, treating the E as a passing note

Ex. 151.



But it is equally possible to let the F become a suspension "on the dot," thus .

Ex. 152.



As to which of the two possibilities is to be preferred in such a case, good taste and context are the only guides. *

16. The student should endeavour to introduce occasional suspensions into the added parts, and the following suggestions will be found helpful:

- (a) Cadences may often be effectively decorated by suspensions, to avoid holding up the movement too much. It is stronger to keep movement at a cadence by using a suspension than merely to move vaguely with passing notes.
- (b) A long note, where no change of chord is desirable, may well have a suspension above or below it.

Consider the following harmonisation of a given melody:-

Ex. 153.

(a) (b) (c) (d) (g) (e)

I V⁷d lb — Vlb Vb — I V V — lb IV Ic V⁷ I —

* See Addenda, paras 5 to 7

- (a) Inverted perfect cadence decorated by a suspension in the bass ; the F in V7d is bound to fall to E, so its fall is delayed.
- (b) Longish note in soprano ; suspension below it to keep movement. Note that the soprano in this bar is 5th, 4th, 3rd notes of the scale, so Vb-I is the "stock" harmony.
- (c) Imperfect cadence decorated by a suspension in the alto.
- (d) Soprano 1) is repeated weak to strong and falls a step ; it is therefore a suspension (see para. 13).
- (e) Two-beat cadential $\frac{6}{4}$ decorated by suspension in the alto.
- (f) Perfect cadence decorated by suspension in the alto, with ornamental resolution. Compare with (a) in Ex. 139 ; the note-values may be varied according to circumstances.

The student will do well to re-write the passage without the suspensions, when it will be seen that in every case the note which is suspended would inevitably fall a step.

At (g) note the use of an accented passing note in a descending scalar passage (see chap. 9, para. 7).

17. Now assume that the *bass* of Ex. 153 were the given part. At (a) the F is repeated weak to strong and falls a step—obviously a suspension ; (b) is similar. The half-close at (c) ends on a two-beat chord, so the introduction of the suspension keeps up movement. At (d) the two-beat bass, which can only imply I^h, needs movement above it, hence the use of the suspension. Similar treatment is obvious at (e). The final six-beat C at (f) *must* have movement above it, hence the ornamentally resolved suspension.

18. The following is sometimes met with at the end of a melody .

Ex. 154.



There is only one good harmonisation

Ex. 155.



i.e. suspending 3rd, 5th, and 7th of V7 across the barline. This should be specially noted. Similarly with supertonic suspending tonic at a final cadence .

Ex. 156.



19. In the bass, the 4th of the scale repeated and falling a step to the 3rd has two possibilities, (a) and (b) :

Ex. 157.



At (a) the repeated note is treated as the 7th of V7 (*see* chap. 7, para. 5) ; at (b) it is treated as a suspension. (a) is generally preferable, but context must be considered. In the case of short-value notes, as at (c), the suspension treatment is essential ; if (a) be converted into quavers, congestion results.

20. A suspension must be prepared by a harmony note. The following is unacceptable, since the quaver D at (a) is not essential .

Ex. 158.



But Ex. 159 is unexceptionable, since the F at (a) is the 7th of V7

Ex. 159.

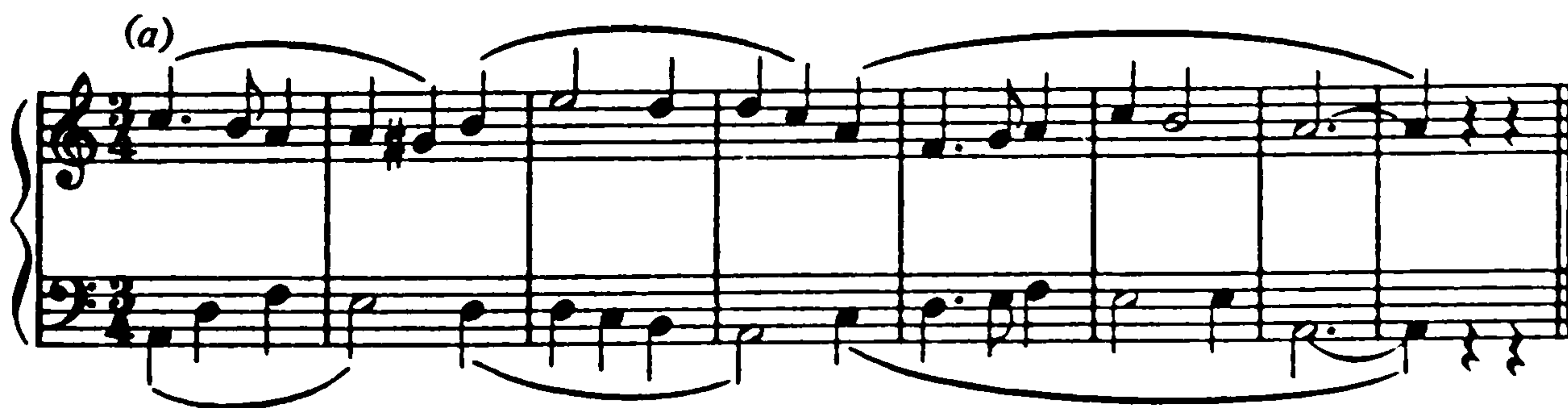


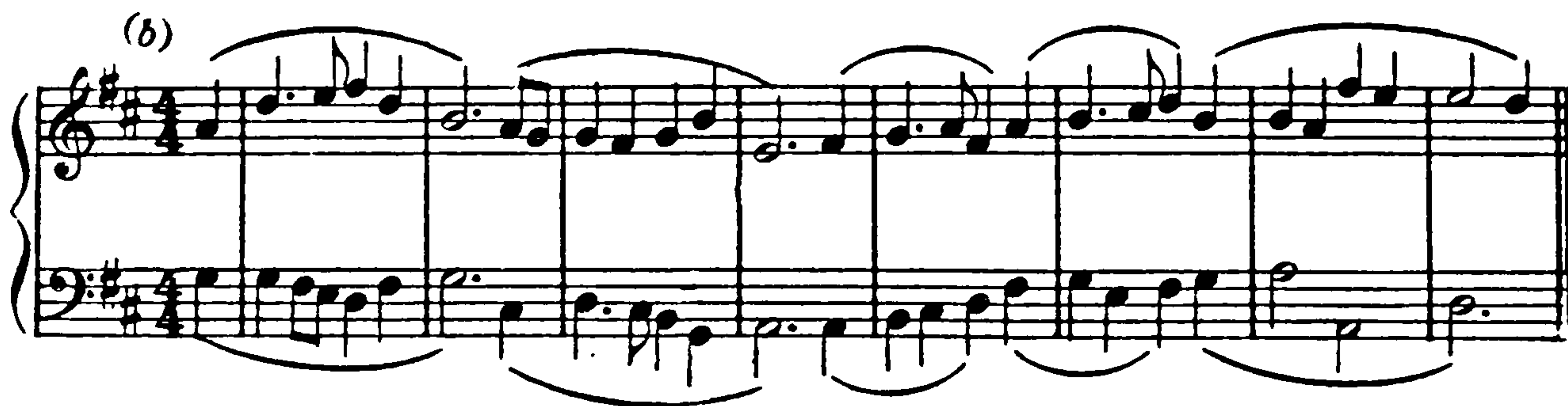
Exercises.

1. Introduce suspensions at the asterisks.



2. Add A. and T. to the following, using some suspensions in the added parts.

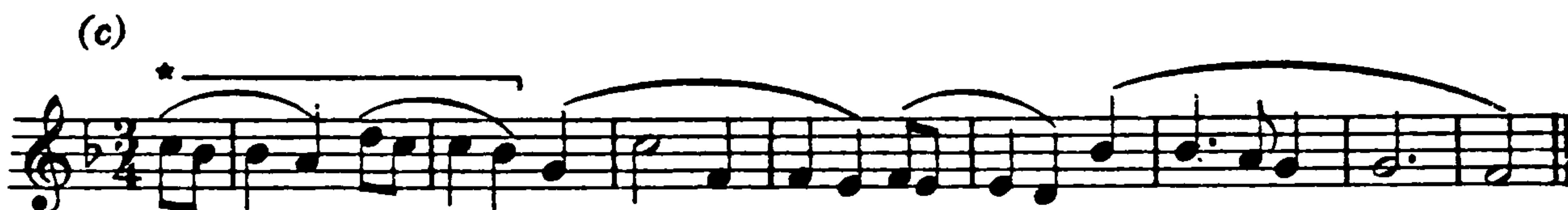




3. Add S. A. T. making appropriate use of suspensions.



4. Add A.T B. making use of suspensions.



* Note the sequence, to be carried out in all parts.

THE MELODIC MINOR SCALE.

1. So far all minor key harmony has been taken from the harmonic minor scale, and the sharpened 6th and flattened 7th of the melodic minor have appeared only as passing notes. As harmony notes their use is only possible under limited conditions.

2. The sharpened 6th must proceed to the sharpened 7th and thence to the tonic; it is preceded by either tonic or dominant, thus:

Ex. 160.



It is harmonised by II with a *perfect* 5th, or IV with a *major* 3rd, and the chord preceding it must be some form of either I or V. *The sharpened 6th may not be doubled.*

Ex. 161.

I II_(a) V Ib V IV VII_b I Ib II_b V₇ VI

I_b II V₇ I V IV_b V_b I I IV_b V_b I

3. The sharpened 6th may effectively be introduced in approaching a perfect cadence (direct or inverted) or an interrupted cadence, as exemplified in Ex. 161. If a given bass leap from the 2nd to the 5th of the scale, as at (a), the 2nd of the scale *must* be harmonised as IIa with a perfect 5th.

4. The flattened 7th must proceed to the flattened 6th and thence to the dominant, and is preceded by either tonic or dominant, thus :

Ex. 162.



The former is the more useful and usual. The 7th is harmonised by III with a *perfect* 5th, V with a *minor* 3rd, or VII with unsharpened root. The chord preceding it must be some form of I, IV, or VI. *The next chord but one must contain the sharpened 7th* in order to avoid ambiguity of tonality. The flattened 7th may be doubled, provided that one part proceeds as indicated above, the other being free in its progression.

N.B.—(1) If doubled in the soprano and a lower part, let the soprano take the indicated melodic progression.

(2) The flattened 7th should be avoided in the tenor, unless doubled in the soprano or bass.

Ex. 163.

VI VII IV V Ib VIIb IV V Ib VIIb VIb Vb

I III IIb V I Vb IVb V I VII IVb V

5. The flattened 7th is useful (provided it fits) in approaching an imperfect cadence (direct or inverted), as in Ex. 163 ; but the beginner will do well to avoid its use except when it actually occurs in a given part.

6. The following example exhibits the uses of the sharpened 6th and flattened 7th, and should be studied carefully.*

* See Addenda, para. 8.

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4. Add A. T. B.



For further suitable material at this point see the author's "108 Exercises in Harmonisation," parts 1 and 2. (Hammond & Co.,)



CHAPTER 12.

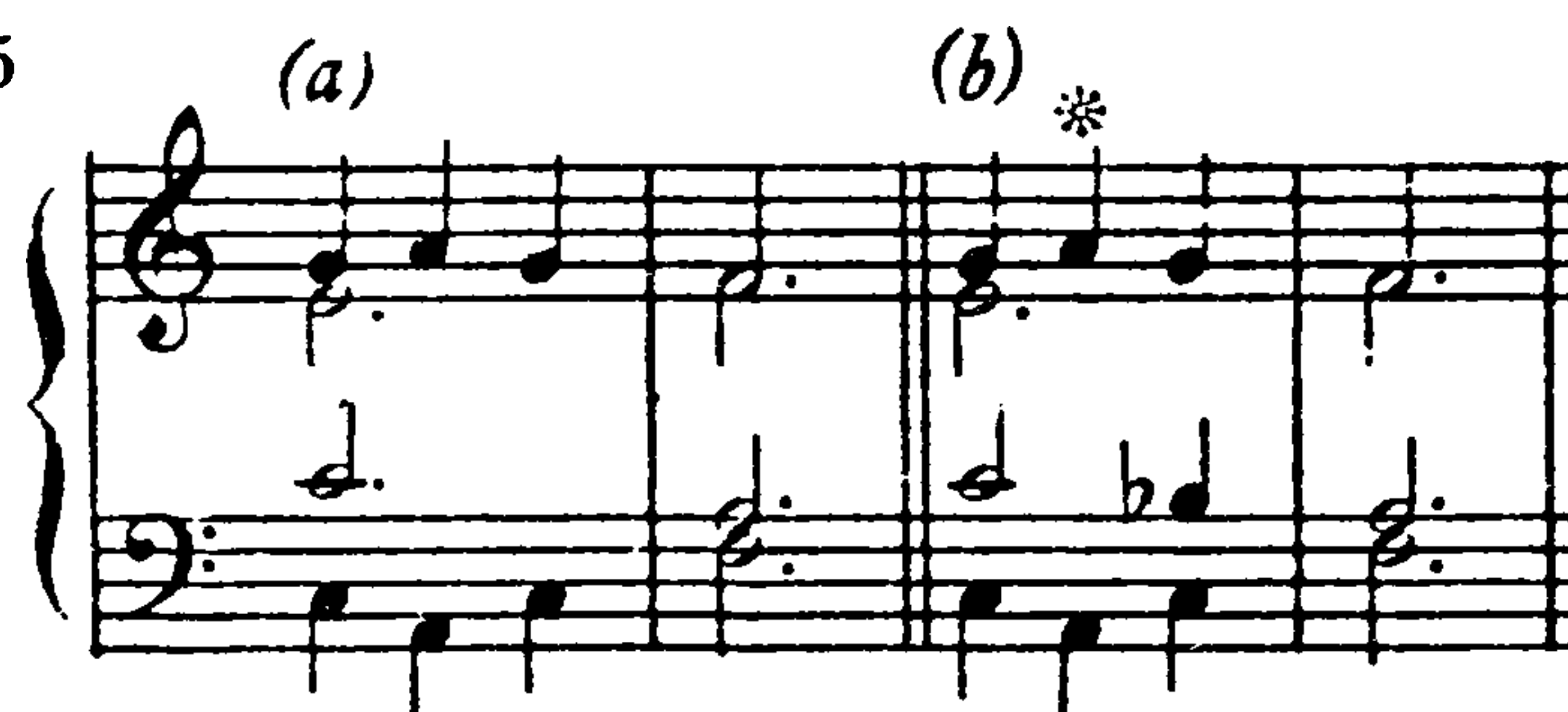
ELEMENTARY MODULATION.

1. Modulation is the passing from one key to another. To effect a modulation there are two essentials

- (a) A cadence (usually some form of perfect) in the new key.
- (b) The appearance of at least one note which belongs to the new key but not to the old.

Consider the following :

Ex. 165



At (a) the last two chords *could* be taken as V-I in F major, but there is nothing to show that they are anything but I-IV in C major, so no modulation occurs. But at (b) the introduction of the B flat clearly indicates F major, by the cadence V7-I.

2. Modulation may be gradual or abrupt. In a gradual modulation the passage passes through a "pivot" chord, which is common to both keys. In Ex. 165 (b) the pivot chord * is approached as VI in C major and quitted as III in F major, thus linking the two keys. If the only available pivot chord is I in the new key, it should appear in a different position from that used in the cadence. For example, in modulating from G minor to C minor the only chord common to both keys is that of C minor, *i.e.*, I in the new key. If the cadence is to end on the root position of the new tonic, the pivot chord must be in its first inversion (a); if the cadence is V-Ib (or V7d-Ib,) the pivot chord must be in root position (b).

Ex. 166.

g: I (IVb g: Ib IV
c: (Ib V7c I c: IVb V Ib

Pivot chords in second inversion should be avoided.

3. Note that at both (a) and (b) in Ex. 166 the B flat and B natural are placed in different parts. If in the same part, with only one note intervening, the effect is ugly. This procedure must be followed whenever a note of the old key appears chromatically altered in the new.

4. Abrupt modulation, which is conveniently known as Transition, dispenses with the pivot chord. A chord belonging to the old key, but not to the new, is immediately followed by one belonging to the new key but not to the old. These two chords must have a note in common, and there is generally chromatic movement in one of the parts.

Ex. 167.

C: I a: V7c I C: I Bb: V7b

At (a) the modulation is from C major to A minor. The note in common is the alto E, and the chromatic movement is in the soprano, to the leading note of the new key.

At (b) the modulation is from C major to B flat major. The note in common is the tenor C, and the chromatic movement is downwards to the 7th of V7 in the new key.*

N.B.—The drop of a chromatic semitone is only good (a) to the 7th of a dominant 7th; (b) from major 3rd to minor 3rd of the same chord.

* See Addenda para 13

5. In dealing with transitions false relation must be avoided. This is the bad effect experienced when a note in one part in one chord is followed in the next chord by the same note chromatically altered, *in another part*.

Ex. 168.



Here the first chord has B natural in the soprano, while the second has B flat *in the bass*. The effect is ugly. But there are two cases where apparent false relation has no bad effect :

- (a) If the root of the second chord is the 3rd of the first chord.
- (b) If the second of the two notes concerned is the 7th of a dominant 7th.

Ex. 169.



- (a) A satisfactory modulation from C major to A minor ; the root of the second chord is E, which is the 3rd of the first chord.
- (b) Here the F natural in the soprano of the second chord is the 7th of V7 in C major, and there is no false relation. This procedure is very common.*

6. Modulation may be "expressed" or "implied." In the former there is an accidental to indicate the new key ; in the latter there is no accidental, but the curve of the given part, or certain other conditions, show it.

7. As to expressed modulation, note the following :

- (a) A sharpened note is generally the leading note of a new key.
- (b) A flattened note is generally the subdominant of a new key, *and is harmonised as the 7th of V7 in that key*.

Ex. 170.



* See Addenda para. 9.

(All begin in C major.)

- (a) G sharp is the leading note of A minor.
- (b) F sharp is the leading note of G major.
- (c) C sharp is the leading note of D minor.
- (d) B flat is the subdominant of F major.

The same principles apply in modulation from a minor key, and it must be specially remembered that the leading note of a minor key is normally sharpened; so that if it appears unsharpened and falls a step, it counts as a "flattened note." Consider the following, beginning in C minor :

Ex. 171.



The B flat is a "flattened note," and is therefore the subdominant of F minor in which key the passage ends.

Ex. 172.



c: V Ib f: V7b I

This is a simple example of a transition, the chromatic movement being in the bass.

8. A sharpened note may also be the supertonic of a new key, and the clue is the note on which the cadence ends.

Ex. 173.



Here F sharp cannot indicate G major, since no cadence would be possible in that key; so E minor is the solution. Similarly, a flattened note may be the submediant of a new key.

Ex. 174.



Here the B flat cannot indicate F major, since no cadence is possible in that key. Hence, D minor is the solution.

Ex. 175.



9. In harmonising melodies and basses containing modulation, note the following points :

- (a) Do not try to modulate too soon ; establish the tonic key firmly first.*
- (b) Only two *direct* perfect cadences may be used — one in the middle in a new key, and one at the end in the tonic. (The central cadence *may* be inverted.)
- (c) All other modulations should be “transient,” *i.e.*, the new keys should be established by some form of *inverted* cadence (or, more rarely, by the interrupted cadence.)
- (d) Let cadences be from weak to strong, if possible.
- (e) If there is no “central” cadence, *e.g.*, in a passage consisting of three two-bar phrases, use only inverted cadences for the modulations.
- (f) In approaching a central cadence in a new key, remain in the original key as long as possible. It is often best to let the pivot chord be that immediately before the cadence.†
- (g) After the final modulation return to the tonic key by some form of V7-I (or V-VI) if possible.§

10. The possible inverted cadences (for transient modulations) are :

V-Ib, V7d-Ib, Vb-I, V7b-I, V7c-I, Vc'-Ib.

Of these the last two are rare. Which one should be used in any given case depends entirely on which fits, avoiding consecutives and bad grammar generally.

11. Modulating sequences are fairly common, after a central cadence. Note the following :

- (a) If there is a sequence at this point, it is almost certain to be a modulating one.
- (b) The pattern and each of its repetitions will be in a different key.
- (c) Normally only two chords are needed at each repetition — some form of V (or V7)-I, making an *inverted* cadence.

* See Addenda, para. 10.

† If the cadence is preceded by an obvious cadential $\frac{6}{4}$ the pivot will immediately precede this Chord.

§ See Addenda, paras 11 and 12

12. If the pattern has an accidental and the repetition has not, the key of the latter is deduced by noting its interval above or below the pattern. Consider the following, tonic key C major.

Ex. 176.



The B flat in the pattern A — indicates F major. The repetition B — is a 3rd lower, so its key is D minor, and the solution is:-

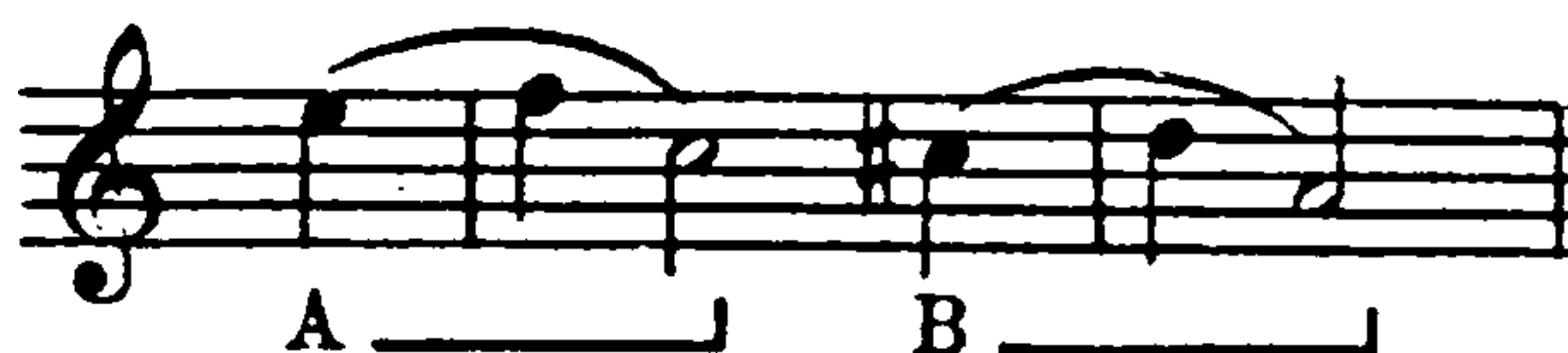
Ex. 177.



Note that there is no false relation between pattern and repetition — an application of Ex. 169 (a).

Conversely, the key of the pattern has sometimes to be deduced from that of the repetition.

Ex. 178. Tonic key C major.



The repetition, B — is obviously D Minor, as shown by the C sharp. The pattern, A — is a 3rd higher, so must be F major, and the solution is:-

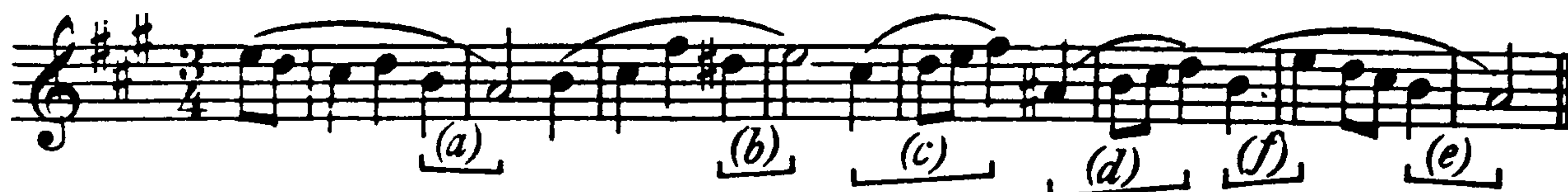
Ex. 179.



13. Ex. 177 and 179 show the use of two different forms of inverted cadence for transient modulations. In Ex. 177 the use of V7d-Ib would produce consecutive octaves between soprano and bass, as would also the use of V7b-I in Ex 179. The student is advised to prove this for himself with pencil and paper.

14. Examine the steps in the following working.
Add A.T.B. to the following :

Ex. 180.



(a), (b) and (e) are obvious cadences. (a) is "intermediate" in tonic, and can be either interrupted or inverted perfect. We will choose the former. (b) is *central* in E major, and will be Va-Ia* in that key. (e), being the final cadence, can only be Va-Ia* in A major. The basses of these are inserted straight away. (c) and (d) form a modulating sequence. (d) is shown by the A sharp to be in B minor, so (c), a third higher, is in D major. Of the possible inverted cadences V (or V7d)-Ib is the only one which fits grammatically. The last note of (d) finishes the modulations, so at (f) we have to return to tonic, if possible by means of an inverted cadence. Trying out the possibilities, we find that V7d-Ib fits. We now have the following incomplete sketch :

Ex. 181.

The bass of the sequence has been completed in the obvious manner. Now comes the matter of the pivot chord at (g). It must contain an F sharp, and belong to both A major and E major. The three triads in A major containing F sharp are :

Ex. 182.



* Or, of course, V7a-Ia.

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In this case it is not possible to make an immediate return to the tonic key by means of an inverted cadence (see para. 9 (g)), since the bass at C ——— does not allow of it. But from C ——— the passage should be considered as being in *G minor*. The rest of the working proceeds on the usual lines. Note that this is an example of a sentence without a "central" cadence (see para. 9 (e)). *

Exercises.

1. Add A. T. B. to the following. All begin in F major, and end in a new key. Do two workings of each, one ending with a direct cadence, the other with an inverted cadence.



2. Add A. T. B. to the following, as above. All begin in B minor.



3. Add S. A. T., modulating as expressed or implied.



4. Add A. T. B.



* See Addenda, paras 14 and 15.

(b)

(c)

(d)

(e)

(f) §

5. Add S. A. T

(a)

(b)

(c)

(d)

*This phrase obviously ends on the dominant of B minor. Proceed to I of this key, at † before returning to F sharp minor

‡ Make correct use of the descending melodic minor scale here.

§ In this there is no "central" cadence, so the only direct perfect cadence is at the end.



For further suitable material see the author's "108 Exercises in Harmonisation," parts 3 and 4. (Hammond & Co.,)

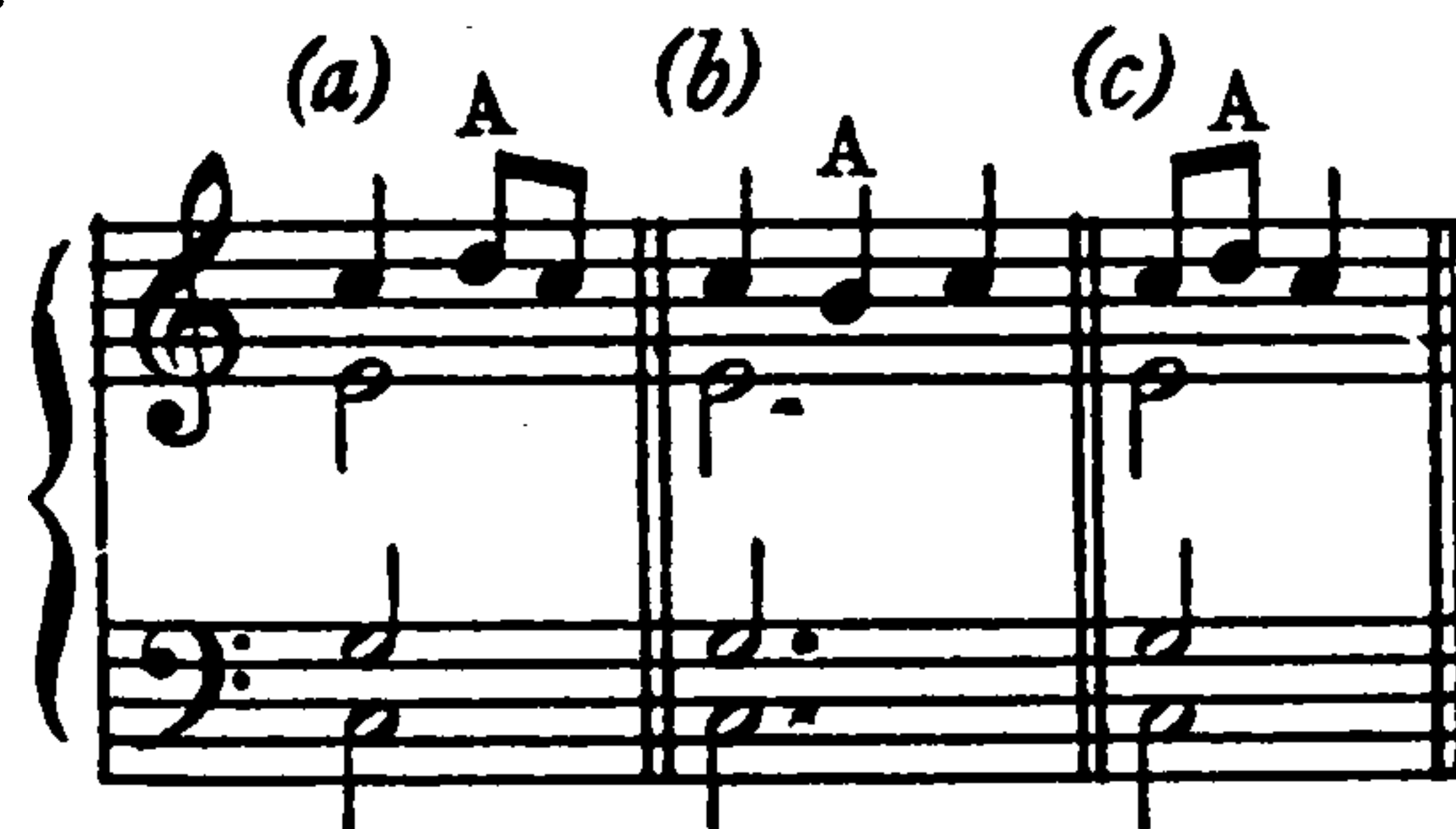


CHAPTER 13.

AUXILIARY NOTES.

1. An auxiliary note is an unessential note lying between two statements of the *same* harmony note, from which it is distant one step, either above or below.

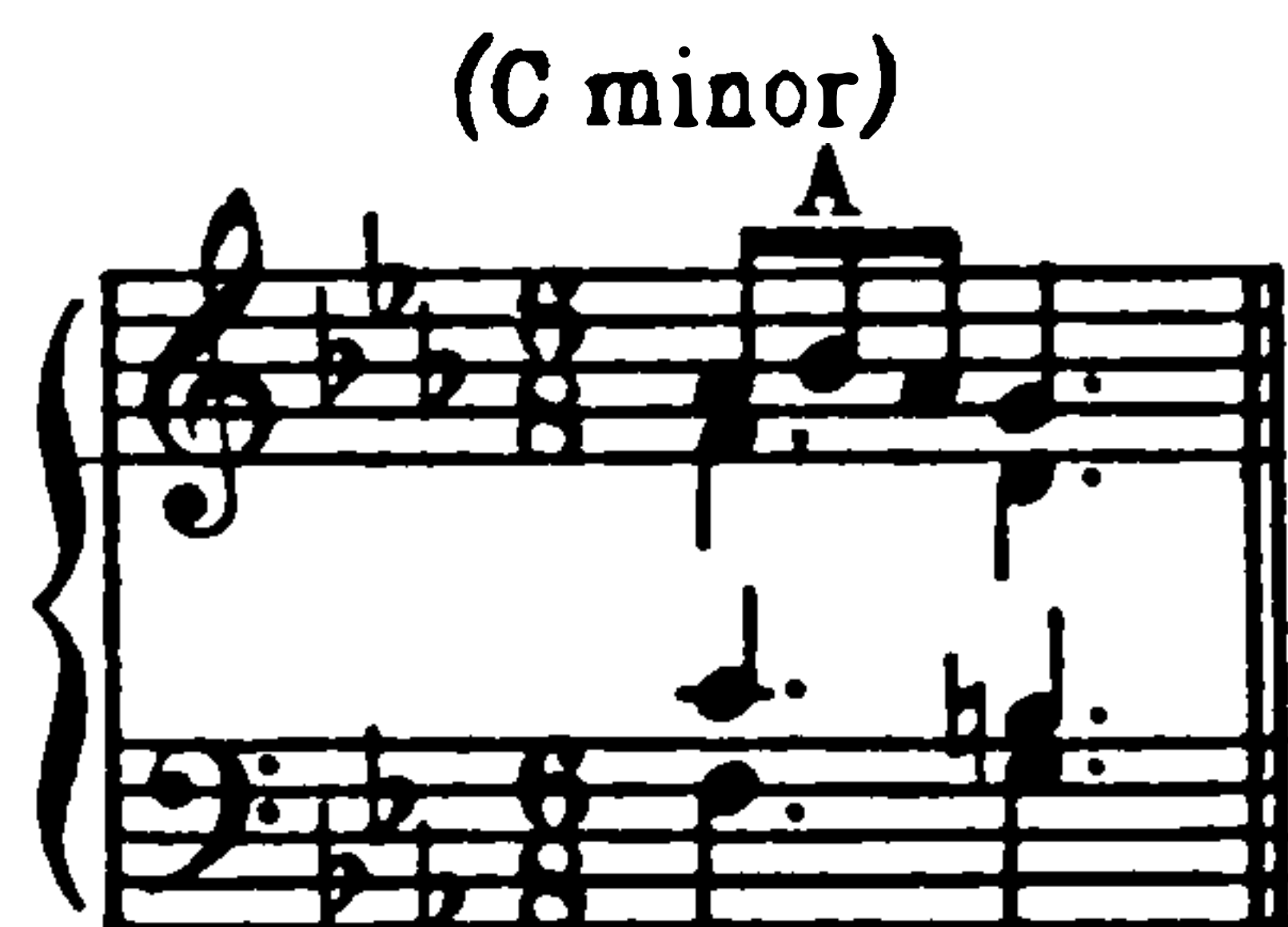
Ex. 186.



It may be accented, as at (a), or unaccented, as at (b) and (c).

2. Auxiliary notes above the principal note are always diatonic, that is, they conform to the scale of the key and no accidentals are needed. An auxiliary note above the 6th of the minor scale is, of course, the *unsharpened* leading note, to avoid an augmented 2nd.

Ex. 187.



3. An auxiliary note below the root of a chord should be a *semitone* below, unless that root falls a 3rd to the next harmony note.

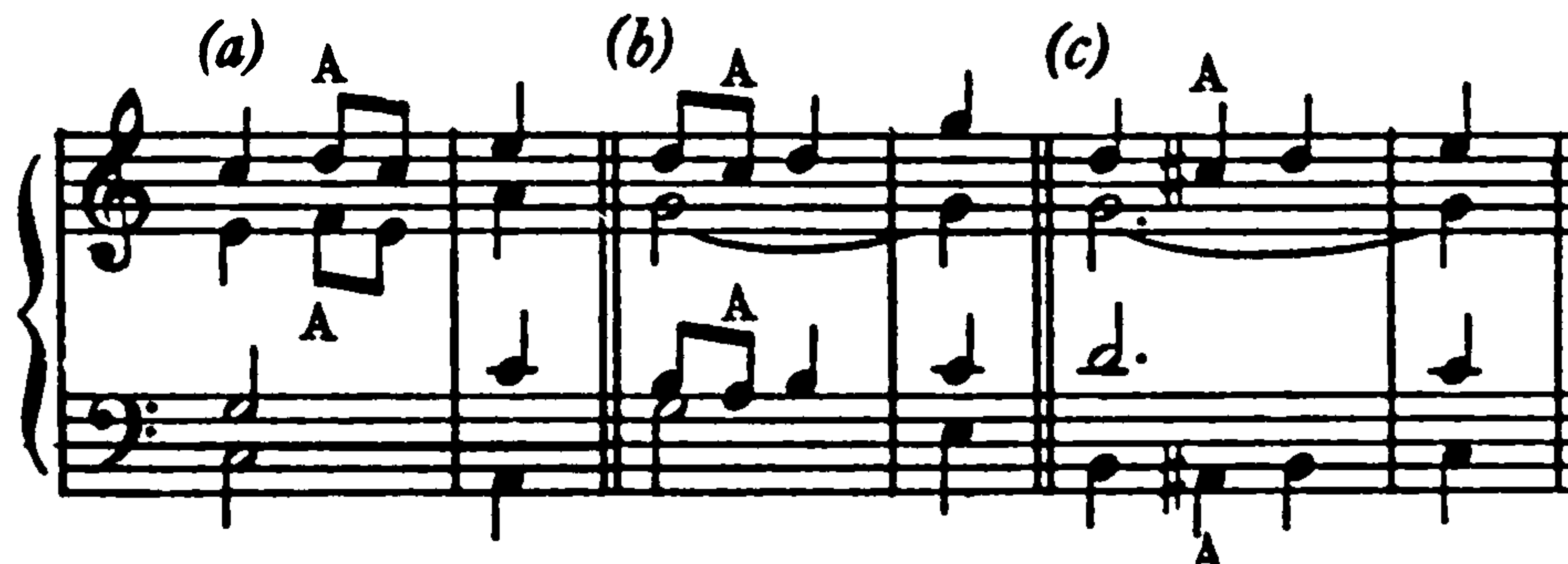
Ex. 188.



At (b) the auxiliary C is a minor 7th above the root, and thus has an inevitable desire to fall ultimately to B. Other lower auxiliary notes may be a tone or a semitone below, as good taste directs. But note that a lower auxiliary *will never be flattened*. For example, an auxiliary note below the tonic will always be the leading note — a semitone below (see Ex. 186 (b)).

4. Auxiliary notes, like passing notes, may move in parallel 3rds or 6ths. In the case of simultaneous *lower* auxiliaries it is best that either both be diatonic or both chromatic.

Ex. 189.



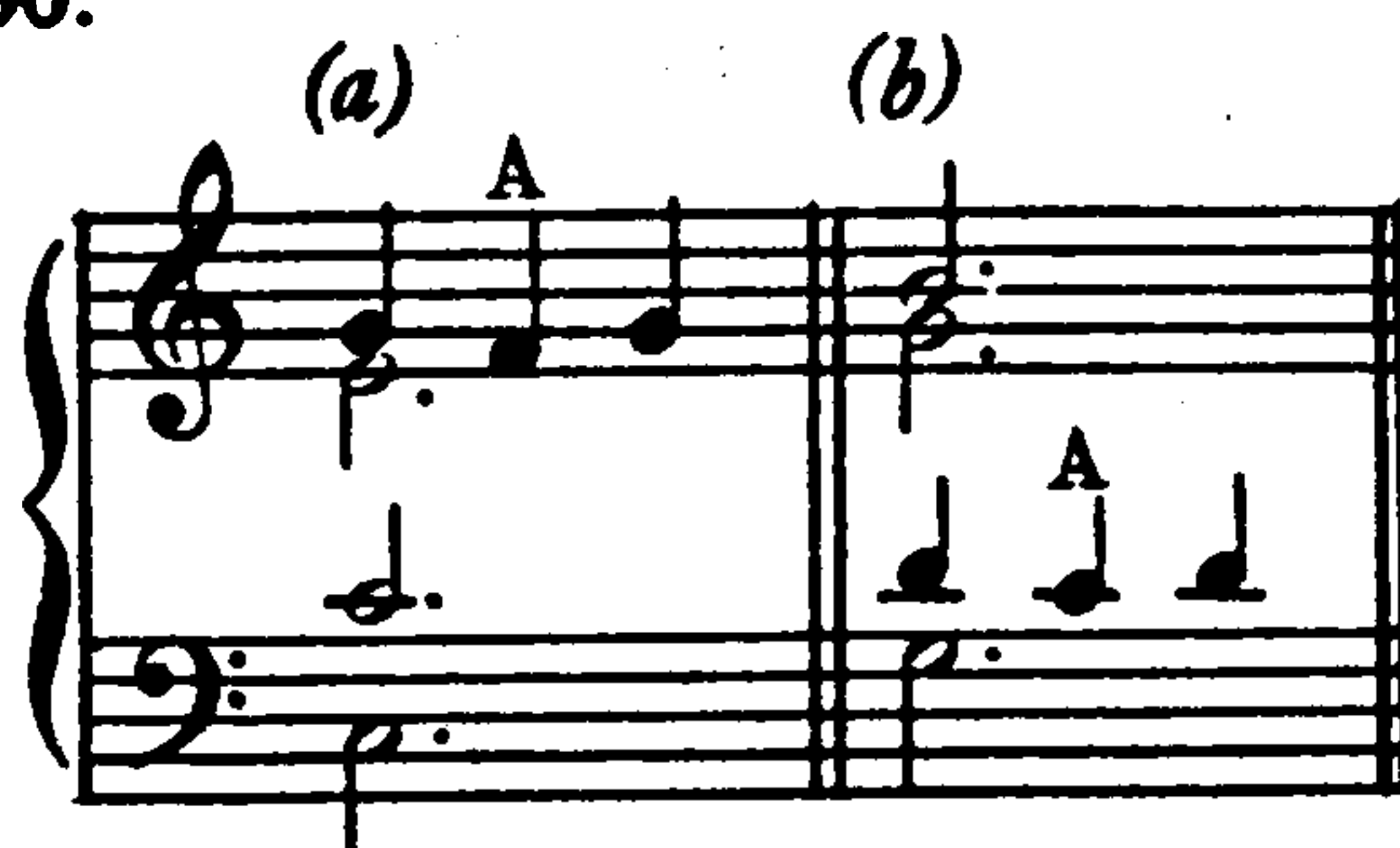
At (a) upper auxiliary notes move in parallel 6ths.

At (b) lower auxiliary notes move in parallel 3rds, both being diatonic.

At (c) lower auxiliary notes move in parallel 3rds, both being chromatic.

5. Avoid ugly clashes against the 3rd and 7th of the scale :

Ex. 190.



(Compare with chap. 6, para. 5 (i)).

At (a) the soprano F makes an ugly minor 2nd against the held E in the alto.

At (b) the tenor C makes an ugly major 7th against the held B in the soprano.

In both cases the auxiliary note should be sharpened.

6. Simultaneous upper auxiliary notes to the 3rd and 5th of I or V produce the "auxiliary $\frac{6}{4}$," i.e., a $\frac{6}{4}$, lying between two statements of the same $\frac{5}{3}$, the bass being stationary.

Ex. 191



7. Auxiliary notes need to be treated with reserve, and the beginner may well be advised to use them as little as possible in added parts, since they are apt to produce merely a "wobble." For example, some students would submit Ex. 192 (a) as an effective decoration of a perfect cadence. While there is nothing wrong with it, it is by no means as satisfactory as (b) which is decorated by an ornamentally resolved suspension.

Ex. 192



Similarly, a long note in a given part should preferably have a suspension above or below it. Compare Ex. 153 (b) with the following :

Ex. 193.



8. Chromatic lower auxiliary notes are easily recognised.

Ex. 194.



Here the F sharp can be nothing but auxiliary ; a modulation to G major would cause hopeless congestion. Unaccented upper auxiliary notes also cause no trouble.

Ex. 195.



Here the F can be nothing but auxiliary. But accented upper auxiliary notes are apt to be confusing, and harmonic propriety must be considered.

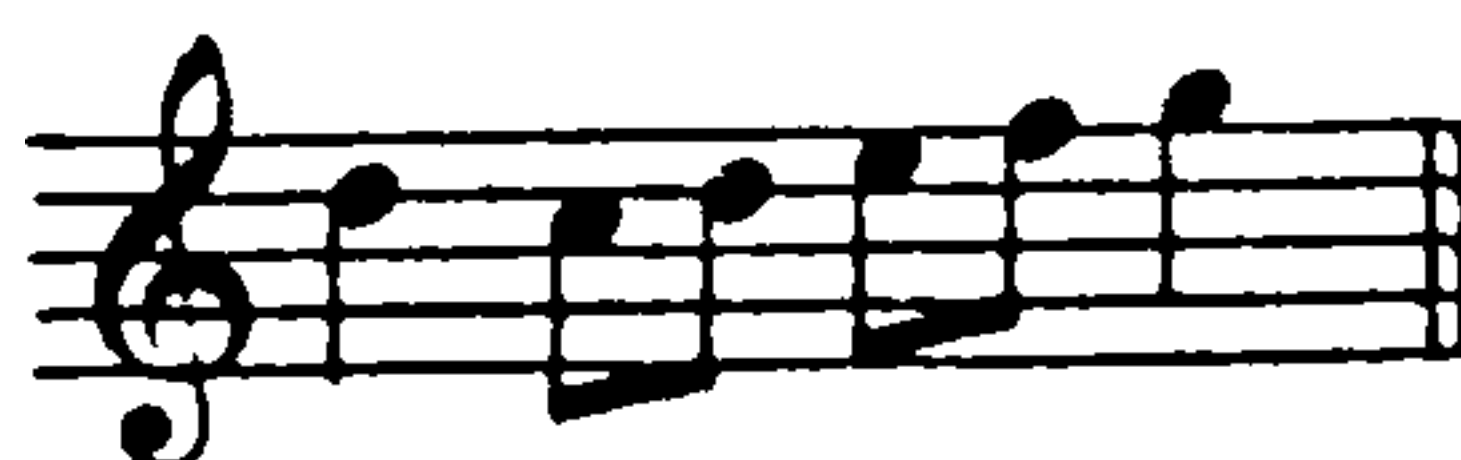
Ex. 196.



Here the F could be either auxiliary, with the following E a harmony note, or the F can be harmony and the E passing. The choice must be left to personal taste, provided the final harmonisation is satisfactory.

9. In the case of diatonic lower auxiliary notes harmonic propriety is the only guide. Consider the following

Ex. 197.



At first sight the quaver D might appear to be a passing note ; but this produces one of the following:

Ex. 198.

Ex. 198 shows two variations of a piano accompaniment. Variation (a) consists of four measures with chords V, Ib, I, and Vb. Variation (b) consists of four measures with chords V, Ib, VI, and V. An asterisk (*) is placed above the fourth measure of (b) to indicate a specific note in the treble staff.

At (a) we have the same chord from weak to strong (Ib-Ia). At (b) there is an implied exposed 5th at *, and in any case the progression is ungainly. On the other hand, treating the C as auxiliary can produce the following, which is unexceptionable :

Ex. 199.

Ex. 199 shows a piano accompaniment with three measures. The chords are Vb, I, and Ib. A horizontal line is drawn under the Vb chord.

The auxiliary A in the bass is obviously needed to avoid a bad clash of soprano C against bass B (see para 5)

10. One other form of decoration needs to be mentioned. Where the second of two harmony notes is a step below the first, the first may rise a step and fall a 3rd, thus :

Ex. 200.

Ex. 200 shows three variations of a piano accompaniment. Variation (a) consists of two measures with chords Ic and V7. Variation (b) consists of three measures with chords Ic, V7, and I. Variation (c) consists of three measures with chords Ic, V7, and I.

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CHAPTER 14.

THREE - PART WORK.

1. Work in three parts is usually written for soprano, alto and bass. The omission of the fourth voice involves some modification of the normal rules regarding completeness of chords and spacing of parts.

2. In a root position triad the 5th may be omitted, but not the 3rd, as in four-part work. *The bare 5th above the bass must be avoided*, except on the unaccented part of a beat. At a cadence it is permissible to end on a bare octave (Ex. 202 (a)). In the perfect and interrupted cadences the leading note *must rise to the tonic* ; it may not fall (or rise) to the 3rd of Ia (Ex. 202 (b)).

Ex. 202. (a) Good (b) Undesirable

The example consists of two musical phrases, (a) and (b), each shown in two staves (treble and bass clef). In (a), the bass line ends on a C note, and the treble line ends on a C note an octave higher, creating a bare octave. In (b), the bass line ends on a C note, and the treble line ends on a B note, which is the leading note of the C major triad.

3. The bare octave (or unison) is also permissible at the beginning of a phrase :

Ex. 203.

The example shows a musical phrase in two staves (treble and bass clef). The phrase begins with a bare octave, where both the treble and bass lines start on the same note (C) an octave apart.

4. First inversions may have either the 5th or the root omitted, according to the needs of the context. The following are all possible versions of Ib in C major :

Ex. 204. (a)

The example shows a musical phrase in two staves (treble and bass clef). The phrase begins with a first inversion triad (C major) where the root (C) is omitted. The treble line starts on an E note, and the bass line starts on a G note.

At (a) it might be thought that IIIa would be implied, but harmonic context will cause the root (C) to be supplied mentally.

5. Second inversions may have the root omitted but not the 3rd ; omission of the latter results in an ungainly bare 4th above the bass.

Ex. 205.



6. It must be realised that although the above are all possible procedures, there is no need deliberately to use an incomplete inversion unless the context demands it ; chords should be kept complete as far as possible. But three-part work, even of an elementary kind, tends to be more contrapuntal in style than does four-part ; in fact, it *should* be more contrapuntal. The alto has more room to move, and to avoid melodic dullness in this voice incomplete chords are of great use.

7. In the case of the dominant 7th the essential is to have present the actual interval of the 7th, or its inversion the 2nd. Being a four note chord, one note has to be omitted in any case, and this may be either the 3rd or the 5th, according to the context. It is naturally preferable to include the 3rd if possible. Ex. 206 shows possible arrangements of V7 in C major.

Ex. 206.



8. The various positions of the diminished triad (VII) may be used freely as substitutes for V7. VIIa can stand for V7b, VIIb for V7c, and VIIc for V7d. But note that VIIa and VIIc *should be used only in this connection*. As to whether it is desirable to use V7 or to substitute the appropriate position of VII, context and good taste are the only guides. Consider the following :

Ex. 207.



This is perfectly correct, but the use of VIIa for V7b is rather better, as it allows of effective decoration by passing notes (Ex. 208 (b) and (c)).

Ex. 208.

(a) (b) (c)

V VIIa I P P

Similarly with VIIc as a substitute for V7d.

Ex. 209.

(a) (b) (c)

Ic V7d Ib Ic VIIc Ib Ic VIIc Ib

(b), with unaccented passing note A, and (c), with accented passing note A, are both preferable to (a).

9. Unusual spacing of parts should have some definite justification, such justification being (a) to get complete chords or (b) to avoid melodic dullness in the inner voice. The following are examples of unusual spacings. :

Ex. 210.

Ia Ib Ic VIIc (V7d)

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- (a) Ib with root omitted so as to give good flow in the alto.
 - (b) The bare 5th on the *unaccented* part of the beat is permissible.
 - (c) Octave leap in the alto gives good melodic curve.
 - (d) VIIa substituted for V7b (in C major). The spacing also should be noted.
 - (e) The incomplete $\frac{6}{4}$ enables the alto to avoid dullness.
- Compare the above with the following working :

Ex. 214.

- (a) The alto G does not give such a good flow as does D.
- (b) The alto here is melodically ungainly, owing to the 3rd being forced in on the unaccented semiquaver.
- (c) Here the alto does not flow so well as in Ex. 213, and from this point it is melodically dull.

Exercises.

1. Add alto and bass.

- * Accented passing note.
- † Accented auxiliary note.



2. And soprano and alto.



t Accented auxiliary note.

CHAPTER 15.

SOME POINTS OF STYLE.

1. Attention to the matters considered in this chapter should enable the student to make his work more interesting and more musically effective. It must be realised that while the first requisites are good, strong harmonisation and grammatical accuracy, even quite elementary exercises can be made more than a mere bald succession of chords.

2. *Sequences.* Modulating sequences have already been dealt with in chapter 12. Non-modulating ones need further mention. The usual rule is that provided the pattern contains nothing objectionable, anything that may occur in the repetitions, in the way of unusual doublings or progressions, is permissible as long as there are no consecutives. So that the following is unexceptionable. :

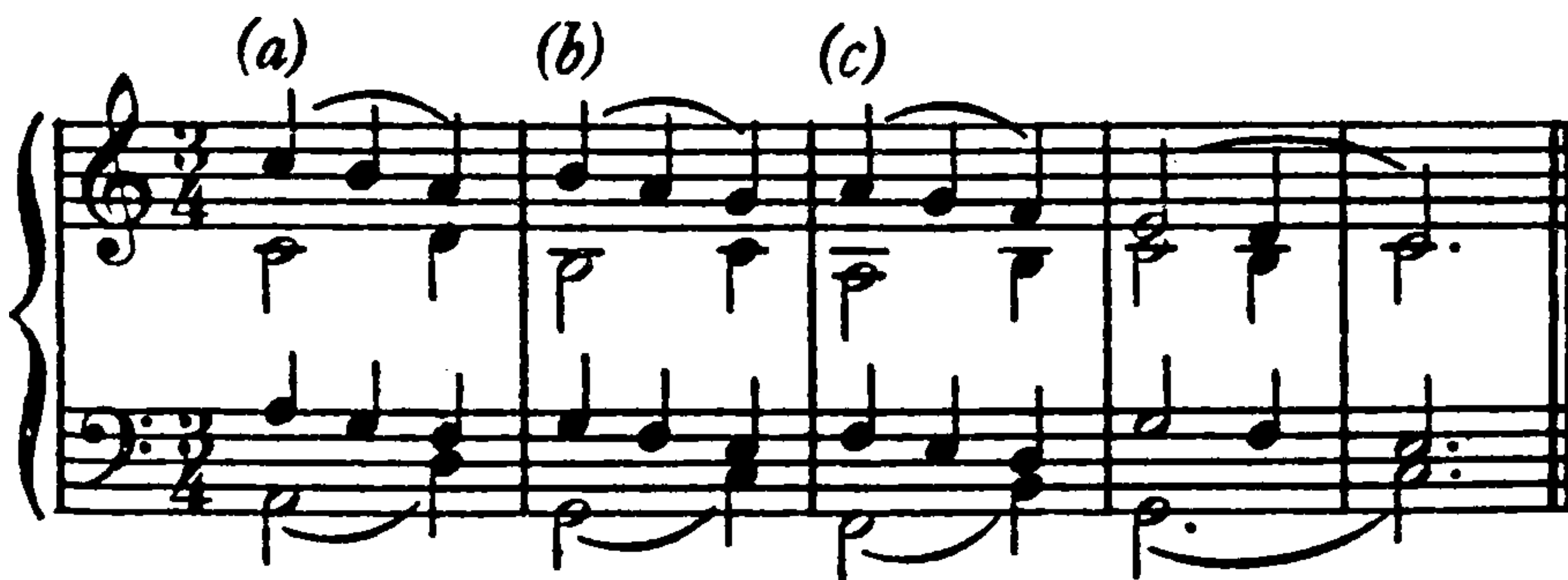
Ex 215.



At (a) IIIa proceeds to VIIb; VIIb contains a doubled leading note, and proceeds to IV — a distinctly unusual progression. But since the pattern, I-Vb, is good, no exception is taken to the above.

3. One point, however, needs to be noted. The harmony should be so arranged that not only is the pattern free from anything unusual, but also its *final* repetition. Consider the following :

Ex. 216.



The pattern (a) is good. At (b), the first repetition, there is a doubled leading note, which is harmless. At (c) the third beat is VIIa with a doubled leading note, while the bass leaps an augmented 4th to this chord; (c) being the *final repetition* of the pattern, these procedures are bad. Compare with the following working :

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Ex. 220.



The tied A is treated as the dominant of D minor

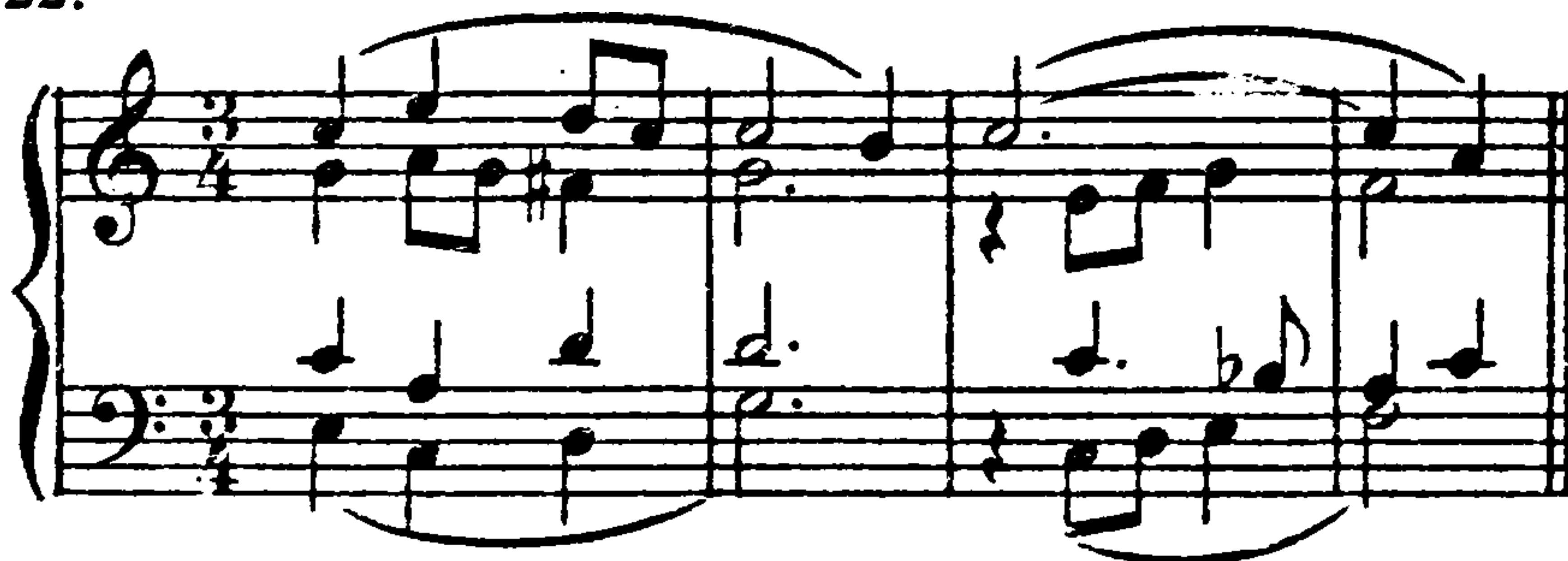
8. As regards decoration, it is often advisable to use rests in the lower voices at the beginning of a long note ; this applies especially when a melody begins with such a note.

Ex. 221.



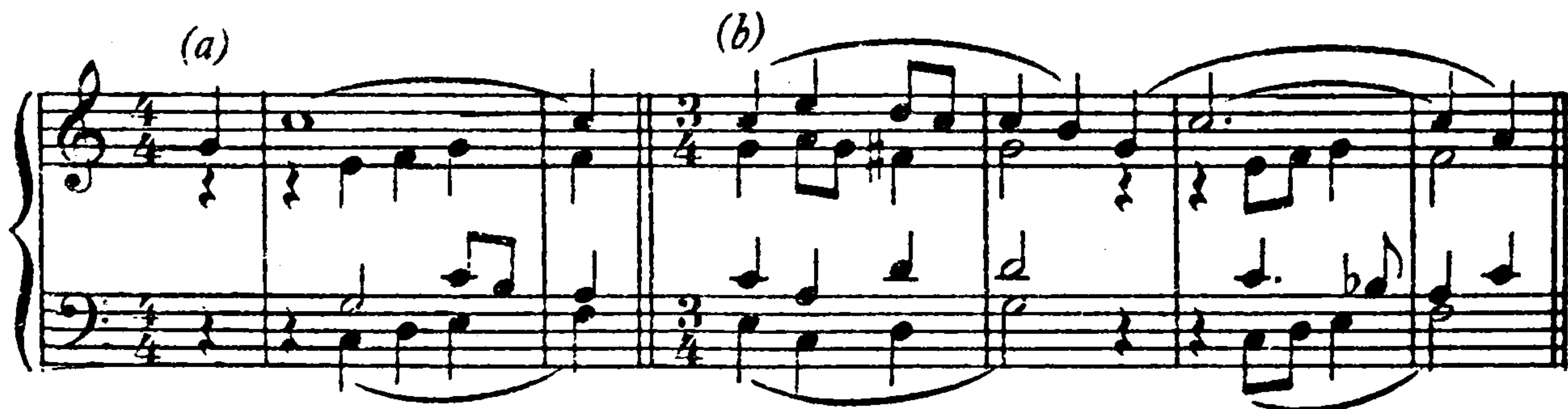
The F and D are accented passing notes. The long C in Ex. 218 can receive similar treatment, *since it begins a phrase*

Ex. 222.



9. The same principle can be applied if a phrase begins with a long note preceded by an unaccented shorter one, as in the following modifications of Ex. 221 and 218 :

Ex. 223.



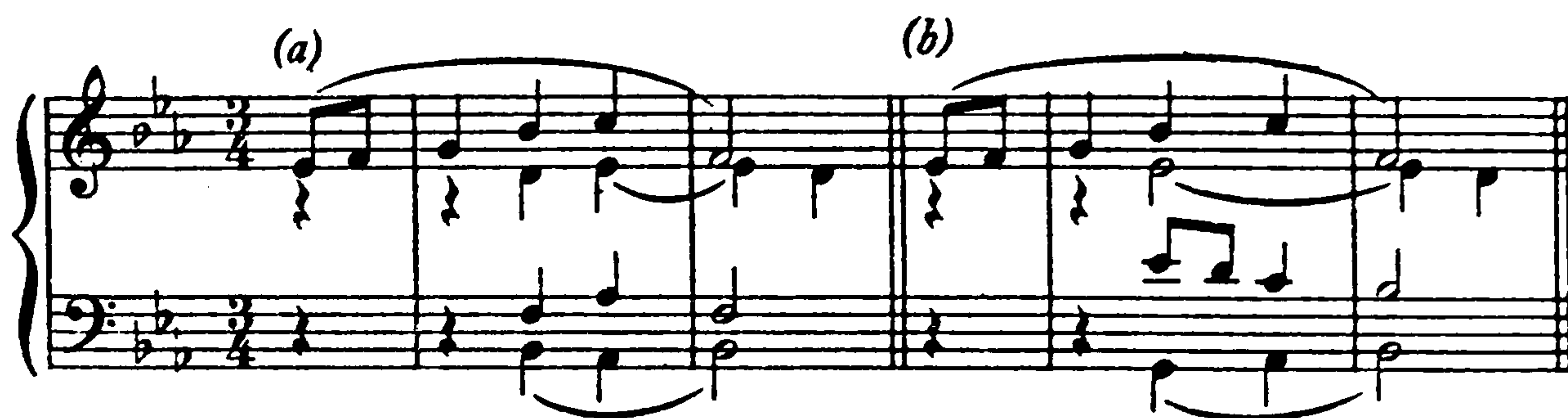
10. Delayed entry of the lower parts is also sometimes possible apart from the case of an initial long note, but only if the melody begins with an anacrusis, *i.e.*, one or more unaccented notes before the first strong accent. In such a case there are two essentials :

(a) The lower parts should commence on a *weak* beat ;

(b) The notes left unharmonised should fit the chord with which the lower parts begin.

(b) is particularly important, as if it is disregarded an ungainly harmonic "bump" will result. Compare (a) with (b) in the following ; the latter is preferable .

Ex. 224.



In the case of delayed entry of the lower parts, it is always best to bring them in with a first inversion* if possible, as this makes for a more flowing start.

11. Long notes in the bass need movement above them. (By "long notes" is meant those which are long in comparison with those around them). The following (bass given) is correct but dull :

Ex. 225.



Compare with this

Ex. 226.

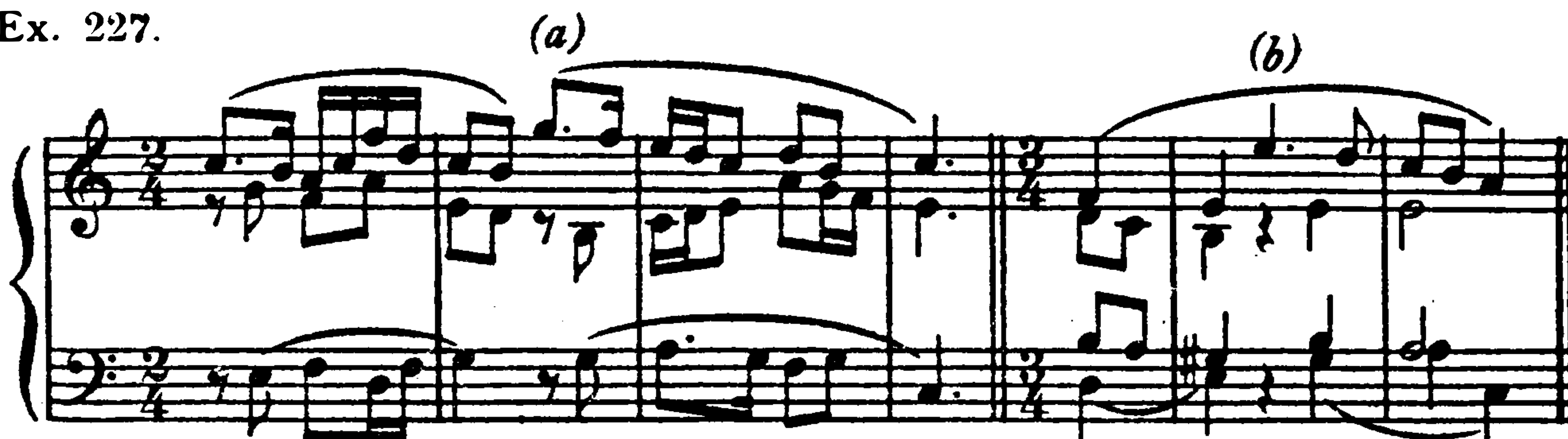


* Never begin on a second inversion.

The soprano is derived from the bass figure in the penultimate bar, by inversion, while the syncopation in the alto greatly improves that part. In this latter connection note the use of incomplete inversions at (a), to avoid melodic dullness in the alto.

12. An accented high note approached by leap may often effectively have rests in the lower parts at its beginning, provided it is of reasonable length.

Ex. 227.



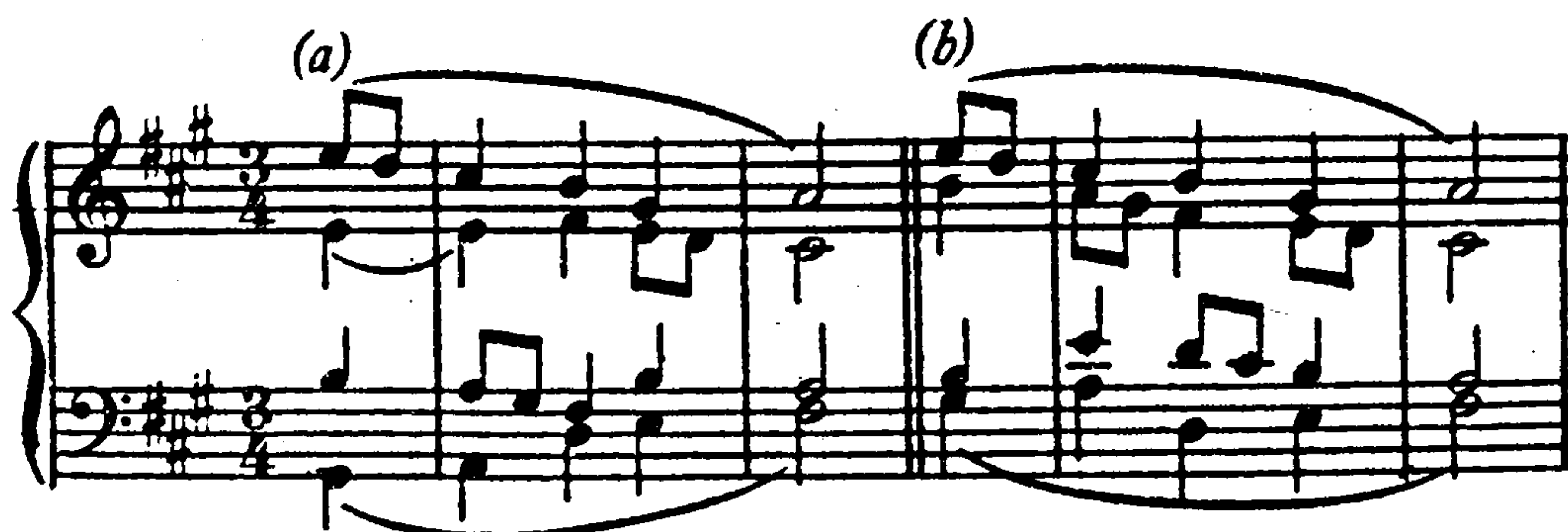
At (a) the high G has a metrical accent ; at (b) the high E has a syncopated accent. But note that in such cases the high note *should fit the preceding chord*. The following is unmusical, since the high F does not fit the chord on the first beat of the bar.

Ex. 228.



13. At this stage the student should endeavour to make the inner parts reasonably interesting. It has already been mentioned that in three-part work the alto will tend to be more melodious than in four parts. To obtain a good alto and tenor in four-part work is largely a matter of "juggling," plus, of course, experience. And in any case, some exercises lend themselves to a flowing alto and tenor more than others. But some attempt must be made to make the inner parts reasonably interesting. Compare the two treatments of the following opening to a melody .

Ex. 229.



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These progressions may be decorated as desired, *e.g.* :

Ex. 233.

(a) V VI IV IV^b I

(b) V Ib IV IV^c I

15. If a given bass ends with either of the progressions just mentioned, it is generally good to use a tonic pedal in the soprano, *e.g.*

Ex. 234.

V VI IV (IV^b) I

produces :

Ex. 235.

16. The following exercises cover briefly the points dealt with above. For further work the student is again referred to the author's "108 Exercises in Harmonisation."

Exercises.

1. Add S. A. T.

(a)

(b)

2. Add S. and A.

(a)



(b)



3. Add A. T. B.

(a)



(b)

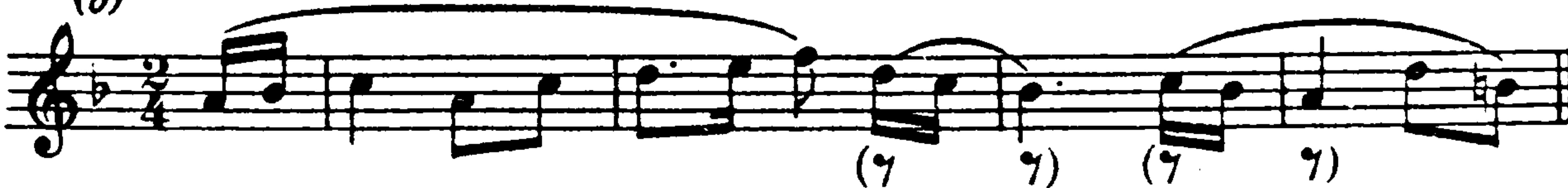


4. Add A. and B.

(a)



(b)



ADDENDA.

CHAPTER 6.

1. In simple times, *e.g.* $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, avoid harmonising separately an unaccented half-beat note. Ex. 1 (a) is poor – there is an unrhythmical “bump” on the quaver. Such notes should be treated either as passing notes (ex. 1 (b)) or as by-tones (*i.e.* harmony notes taken in arpeggio), as in ex. 1 (c).

Ex. 1 (a) (b) (c)

I VIIb Ib I — Ib I Ib IV

P B

2. In compound times avoid treating the *second* pulse of a beat as a separate harmony note. Treat as passing note or bye-tone. Never use separate half-pulse chords. In $\frac{6}{8}$ time, for example, chords should move in the following rhythms :-

Ex. 2

or combinations of them,

but not :-

Ex. 3

Such a passage as the following is badly congested

Ex. 4

CHAPTER 8.

3. Refer to exercise 1 (b). The cadential point at the end of the first phrase cannot imply chord I, V or VI in any form. The F sharp does not fit I or V, while if it be harmonised by VI it will not produce an interrupted cadence. The solution is I (or Ib) - IV for the first two crotchets of the bar. A somewhat rare type of intermediate cadence is the “reversed plagal”, I - IV. This is, in a way, comparable to the imperfect I - V, which is a “reversed perfect”. Note this possibility at a cadential point where none of the more orthodox intermediate cadences will fit.

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7a. The relative values of the preparation, percussion and resolution of a suspension are immaterial. In the examples in chapter 10 they are in most cases given as equal - value notes, for the sake of simplicity. But note ex. 159 in which the Preparation (F) is a quaver, while percussion and resolution are both crotchets. The main thing to realise is that a note repeated on tied weak to strong and falling a step is generally best treated as a suspension. Hence, in exercise 4(c), the dotted crotchet B flat in bar 6 and the dotted minim in bar 7 are both suspensions.

CHAPTER 11.

8. Care is needed to avoid accidental congestion if the sharpened 6th or flattened 7th occur as notes shorter than one beat value. If it will involve congestion to harmonise the sharpened 6th or flattened 7th with a separate chord, treat them as passing notes. Remember that if these notes are treated as harmony notes, *the notes immediately following them must also be so treated.*

Ex. 9

(a) Ib IV V^{7c} I

(b) V IV Ib

(c) Ib V^{7c} I

(d) I VII^b IV V

(e) I VII^b Ib

(f) Ib VI^b V^b

- (a) and (d) are congested ;
 (b) and (e) are harmonically meaningless ;
 (c) and (f) are correct.

CHAPTER 12.

9. Refer to para. 5. The ultimate cause of the bad effect of false relation is that it induces confusion of key. In what key or keys is ex. 168 ?.

10. Refer to para. 9. If the first phrase of a given part ends with an obvious half close in the tonic, proceed to some form of I or VI before attempting to modulate. See exercise 4 (b) at end of chapter. The first phrase obviously ends with Ic - V, so use Vb - I across the barline before considering the approach to the central modulation in bars 3 - 4. To try to get to B flat major from bar 2 to bar 3 would sound unnatural (though it is mechanically possible).

11. Refer to para. 9 (g). In some cases the given part will not fit any form of V - I or V - VI after the "internal" modulations are finished. See exercise 4 (e). The last internal modulation is to A minor, bars 5 - 6, the cadence ending on the minim A. But the crotchet C which follows does not fit V7, so no cadence in E minor is possible across this barline. In such a case, simply harmonise the C in any suitable manner *in the tonic key*.

12. The key of the central cadence should be taken as finished with as soon as the cadence is completed. Refer to exercise 4 (c). The central cadence at bar 4 is obviously in E major, and the new phrase begins on the third beat, being in B minor. If there is to be a pivot chord, therefore, it must occur on the 3rd beat (B) of bar 4. But there is no chord containing a B which belongs to both E major and B minor; therefore there is no pivot chord. So the B must be harmonised suitably *in B minor* taking care to avoid using the same chord weak to strong. (Remember that it is not sufficient to change only the *position* of a chord from weak to strong; the chord itself must be changed).

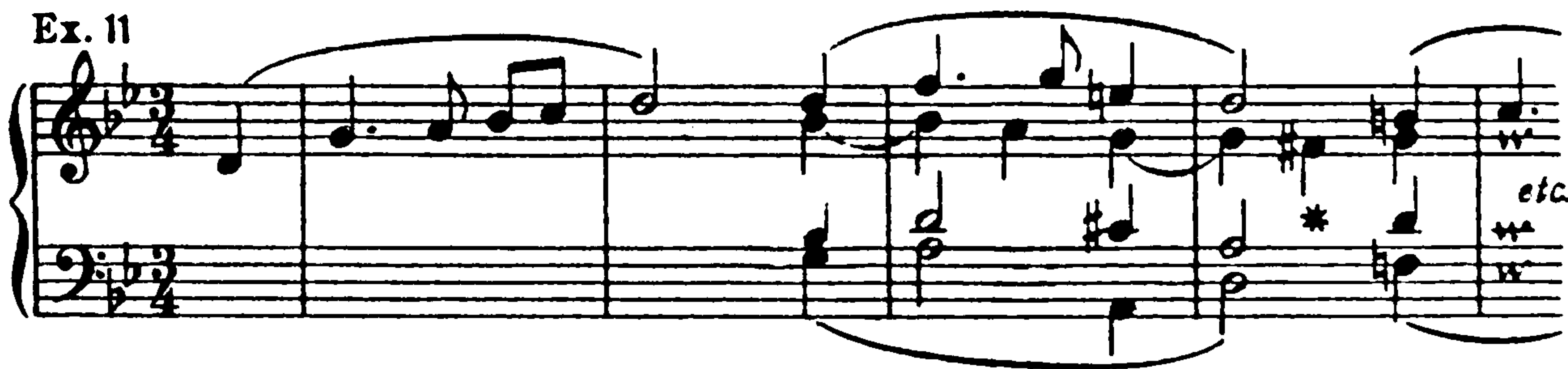
13. Refer to para. 4. A transition is most frequently from the old tonic chord to the new dominant 7th, as in ex. 167, but this is not essential. Ex. 175 is a type of transition, and the case just mentioned (exercise 4(c)) is another, where old tonic does not proceed to new V. Exercise 1 (c) on page 96 is similar.

14. When modulating from one *minor* key to another *minor* key a major 2nd lower, use *Tierce de Picardie* in the original key.



Bars 3 to 4 obviously move to D minor, while from bar 4 to bar 5 is an equally obvious modulation to C minor – *a major 2nd lower*.

So I of D minor will be a *major* triad, thus :-



An F natural at *, while possible, is by no means as effective as F sharp. (There is a definite mechanical reason for this, connected with chromatic harmony).

15. The same principle applies when modulating from a minor key to its subdominant, *i.e.* a 5th lower :-

Ex. 12

E♭: I

I♭

IV

V♭

I

VI

g: IV

I♭

IV

V7

c: V

I

V7d

I♭

I

The chord - indications at * should make things clear : the *Tierce de Picardie* of G minor is itself the dominant chord of C minor.

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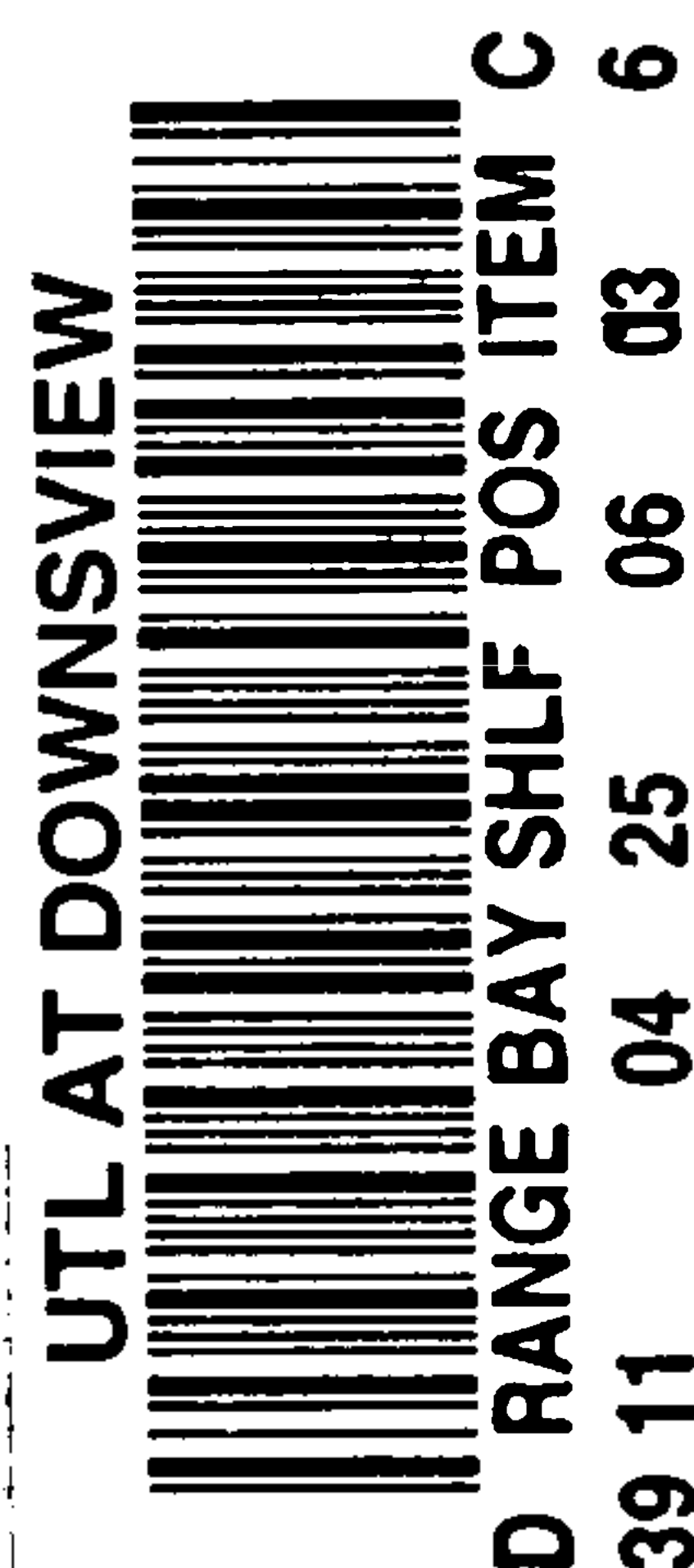
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